

Entertainment Weekly

APRIL 7/14, 2017
#1460/1461

SPECIAL
DOUBLE ISSUE

**HOLLYWOOD'S
GREATEST
UNTOLD
STORIES**

REJECTED
PLOTS FOR

**Rogue One
Seinfeld
Lost**

ALTERNATE
ENDINGS FOR

**Frozen
Alien**

ORAL HISTORIES OF

**Grey's
Anatomy
Friends
St. Elmo's Fire**

And Much More!

PLUS

**MERRY CHRISTMAS
3 MONTHS EARLY!**

We Reunited the Cast of

Love Actually



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EW REUNITES:
BUFFY THE
VAMPIRE SLAYER
STREAMING NOW ON
FEN

Buffy

THE
Vampire Slayer
Reunion

**THE SCOOPY GANG IS BACK TOGETHER
FOR THE SHOW'S 20TH ANNIVERSARY!**

P. 50



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The

MUST LIST

THE TOP 10 THINGS WE LOVE THIS WEEK

Ryan Reynolds and Jake Gyllenhaal



1

MOVIES
LIFE

• Gorgeously shot and eerily suspenseful, this *Alien*-like thriller from writers Rhett Reese and Paul Wernick (*Deadpool*) follows a group of astronauts (including Ryan Reynolds and Jake Gyllenhaal) who find an extraterrestrial, only to learn that the Martian joining them aboard the International Space Station is anything but friendly. (Please just don't mess up their faces, Martian!) (R)

2



2

TV

CRASHING

• Pete Holmes' debut season is nearing its finale. Can the comedian finally afford to stop crashing on Sarah Silverman's couch? We'll have season 2 to find out. (*Sundays, 10:30 p.m., HBO*)

3

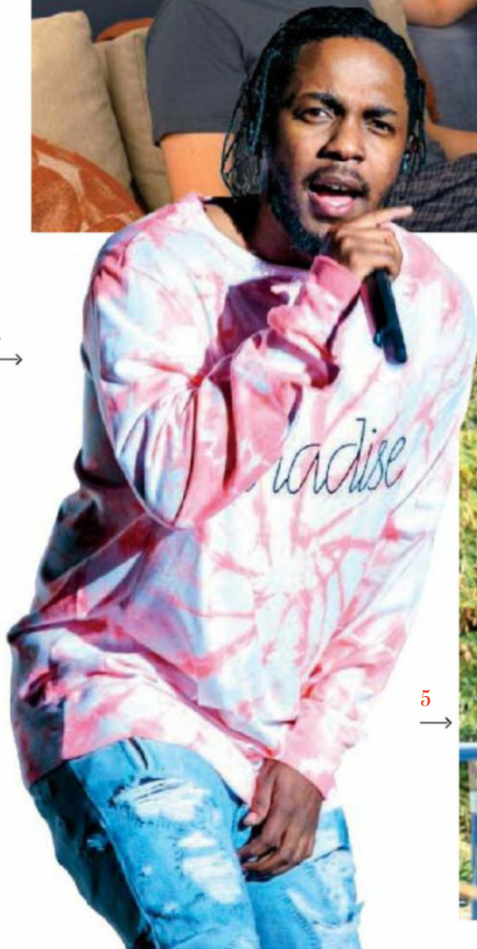
MUSIC

"THE HEART PART 4"

Kendrick Lamar

• On his first new song in a year, the dominant Compton MC returns with his signature blend of intricate, inventive verses and soulful instrumentals.

3



4



4

BOOKS

I ACTUALLY WORE THIS

Tom Coleman

• Why would Molly Shannon and John Mulaney, among others, agree to be photographed in their most embarrassing item of clothing? No idea. But we tip our Insane Clown Posse ski cap to them.

5

TV

SURVIVOR: GAME CHANGERS

• Whether it's former winners going head-to-head or a chaotic joint Tribal Council, season 34 of the reality show lives up to its billing—with even more twists to come. (*Wednesdays, 8 p.m., CBS*)

6

MOVIES

COLOSSAL

• Anne Hathaway stars alongside Jason Sudeikis and Dan Stevens in this clever, comic, surreal ride as a washed-up party girl with a very unexpected connection to a monster battle in Seoul. (*R*)

6





Let's
Go
Places



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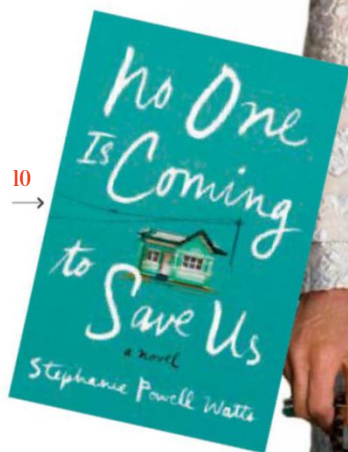
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9



10



7

MOVIES

THEIR FINEST

• Lone Scherfig, the acclaimed director of *An Education*, helms another thoughtful, bittersweet dramedy—this one set in a WWII-era propaganda office in London and starring Gemma Arterton, Sam Claflin, and the always fantastic Bill Nighy. (R)

8

TV

THE GOOD FIGHT

• Now halfway through its impressive first season, the *Good Wife* spin-off starring Christine Baranski and Rose Leslie is smart, insightfully timely, and definitely worth the streaming subscription. (Sundays, CBS All Access)

9

MUSIC

MENTAL ILLNESS

Aimee Mann

• The acclaimed singer-songwriter said her goal for this LP was “to write the saddest, slowest, most acoustic” record. Don’t worry: She delivers on her promise, but these sad songs have talons; expect them to dig in.

10

BOOKS

NO ONE IS COMING TO SAVE US

by Stephanie Powell Watts

• *The Great Gatsby* migrates to the American South in Watts’ powerful novel, which sees newly wealthy JJ Ferguson returning to his hometown to try to win back his high school sweetheart.



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EDITOR'S NOTE

THIS WEEK'S ISSUE OF EW:
AN FAQ**Hey, Henry, what's up with this issue?**

This is an idea I've been marinating on (stewing on? well, some metaphor involving food soaking in liquid) since I became editor in chief a little more than two years ago. I've always been fascinated by the what-ifs of Hollywood—the discarded endings of films, the actors cut from projects, the rejected TV plotlines. The result of that curiosity is the issue you're holding: a 102-page compilation of never-before-told stories from your favorite movies and TV shows, including *Seinfeld*, *Lost*, *Love Actually*, *Frozen*, *Veronica Mars*, *Rogue One*, *My Best Friend's Wedding*, *Grey's Anatomy*, *Buffy the Vampire Slayer*, and many more.

This is my favorite issue that EW has published during my tenure. I hope you'll agree.

I'm a huge *Buffy the Vampire Slayer* fan!

That's not a question, but I'll answer it anyway! In honor of the show's 20th anniversary, we reunited the cast and asked them to reminisce about filming the beloved series. Aside from the cover you've now seen, we also printed extremely limited quantities of three collector's covers (right). If you want to buy one, head to backissues.ew.com.

I don't want to buy anything, but I'd love to see more free stuff. Where can I find it?

We have tons of video programming to accompany and

supplement this issue, including: a 45-minute *Buffy* reunion special featuring new interviews with the cast and creator; the original opening credits of *Sex and the City* (SJP was *not* in a tutu); a chat between *black-ish* creator Kenya Barris and TV legend Norman Lear; a retrospective on HBO's *The Wire*; and a clip in which Ridley Scott shares the original ending for *Alien*. All of this programming and more is available on EW.com or on our streaming network, PEN.

Wait, what is PEN—and where do I get it?

PEN is the People/Entertainment Weekly Network. You can download it for free at an app store near you to watch the *Buffy* special mentioned above and some other great series. Or if you've got a Roku or smart TV, PEN is available anywhere you'd find Hulu or Netflix.

If I like the issue, who should I thank?

You can credit: senior editor of talent and events Brittany Kaplan (@BrittanyLKaplan), who organized the *Buffy* reunion; senior writer Tim Stack (@EWTimStack), for his fine story; senior photo editor Michele Romero (@michele_romero), for the beautiful pic-

tures; senior video producer Robyn Ross (@RobynRossTV), for all the terrific video programming; senior associate art director Faith Stafford (@fstafford), who designed the issue; and executive projects director Erik Forrest Jackson (@MrErikJackson), for expertly editing it.

If I don't like the issue, who should I complain to?

That would be me. Please don't bother the nice folks above.

Will I get News & Notes and reviews in the next issue?

Absolutely. We'll return to your regularly scheduled programming in two weeks.

Will you show us a photo of your dog?*

Sure! Here you go.

**No one actually asked this.*



Henry

HENRY GOLDBLATT

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JESS CAGLE

Editorial Director

● **Strangers With Candy** Whatever happened to Jerri Blank?! Did this “junkie whore”—who went back to high school at 46—ever learn that stealing is wrong and that toilet paper and hand towels are not interchangeable? Amy Sedaris, please bring her back!



JAMES HIBBERD

Editor at Large

● **Breaking Bad** Walt and Jesse’s dark odyssey remains a riveting, unmatched masterpiece as addictive as Heisenberg’s blue crystal (and no, spin-off *Better Call Saul* simply isn’t as potent).



NOELENE CLARK

Deputy News Director

● **Buffy the Vampire Slayer** Though it ended with a satisfying bang, it feels like the world could use a dose of Buffy’s female empowerment now more than ever. Plus, wouldn’t she look great in a pink knit hat?



RAY RAHMAN

Staff Writer

● **30 Rock** I would give Tina Fey all the money in my wallet for another season of this perfect show. (Please don’t tell her I have no money.)



SHIRLEY LI

Correspondent

● **The Office** Fact: Bears eat beets. (Bears. Beets. *Battlestar Galactica*.) Also a fact: I miss Dunder Mifflin’s best and battiest like crazy these days.



TONI RUMORE

Deputy Copy Chief

● **Mad Men** *Mad Men* reached over the ad desk and picked off its viewers like marketing target practice. An American dream for a boulevard of broken souls.

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The Editor's Note

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The Bullseye

Alyson Hannigan
photographed at our
Buffy the Vampire Slayer
reunion on March 7,
2017, in Los Angeles

ON THE COVER Sarah Michelle Gellar and David Boreanaz photographed exclusively for EW by James White on March 7, 2017, in Los Angeles

GELLAR'S STYLING: ANNIE JAGGER/THE ONLY AGENCY; BOREANAZ'S STYLING: ROB BOLGER; SET DESIGN: ANDY HENBEST/ART DEPARTMENT; PRODUCTION: ALLISON ELIOFF/SUNNY 16 PRODUCTIONS; GELLAR'S HAIR: MARA ROSZAK/STARWORKS AGENCY; MAKEUP: MARCO DE SOUZA/NARS/WILHELMINA; DRESS: CING A SEPT; BOREANAZ'S GROOMING: SONIA LEE/LA MER/EXCLUSIVE ARTISTS; JACKET: HOLLYWOOD TRADING COMPANY

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NEWPORT BEACH FILM APR 20-27 FESTIVAL



Los Angeles Times



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HOLLYWOOD'S GREATEST

UNTOLD STORIES / of the



It was a decade of decadence—from costume designer **BOB MACKIE**'s spectacular creations to the mountains of cocaine keeping **THE LOVE BOAT** afloat. But it was also a time when a nearly star-free drama became the modern classic **THE LAST PICTURE SHOW**; a blockbuster sci-fi thriller could consider killing its leading lady (spoiler: It didn't); and a blurry black-and-white photograph became rock & roll legend. Key players remember the secrets, sequins, and surreal cameos behind these memorable moments.

THE LAST



Cybill Shepherd

This bittersweet elegy for small-town America never should have worked. It had no bankable stars, was shot in black and white, and defied almost every rule of filmmaking. Now the cast and director Peter Bogdanovich look back at the Best Picture nominee that shattered the status quo.

By Chris Nashawaty
@ChrisNashawaty

1971



PICTURE SHOW



PETER BOGDANOVICH'S

breakthrough film, *The Last Picture Show*, feels as tragic and aching (and racy) today as it did when it was released 46 years ago. Based on Larry McMurtry's coming-of-age novel about the quiet, desperate lives in one small, speck-on-the-map Texas town in 1951, it's a cinematic farewell to a more innocent time in America—a time when the local movie theater and pool hall were about to give way to a colder and more unforgiving way of life, a time when the young still had high hopes even as their elders were realizing that their own hopes had been dashed. The film, which earned eight Oscar nominations, features an ensemble of star-making performances from Jeff Bridges, Timothy Bottoms, Cybill Shepherd, Ellen Burstyn, and Cloris Leachman, all of whom shared their memories about making a timeless classic.

Deep in the Heart of Texas

The plot: In dusty Anarene, Tex., Duane's high school romance with Jacy, the prettiest and richest girl in town, is being tested by the adult world. Best friend Sonny breaks up with his girlfriend and lands in bed with Ruth, the middle-aged wife of his high school coach. Only Sam the Lion, the venerable shepherd of the decaying town, has a grasp of the way things really are, and the way they used to be.

PETER BOGDANOVICH [CO-WRITER, DIRECTOR] I was in a drugstore and saw a paperback called *The Last Picture Show* and I thought the title sounded like something I should make. Then I saw it was about teenagers growing up in Texas and I put it back. Then the actor Sal Mineo brought me the same paperback and said, "I think you might be interested in this." So I said to Polly—I was married to [production designer] Polly Platt at the time—"Will you read this?" She said, "It's

a very good book, but I don't know how you'd make a picture out of it." That interested me.

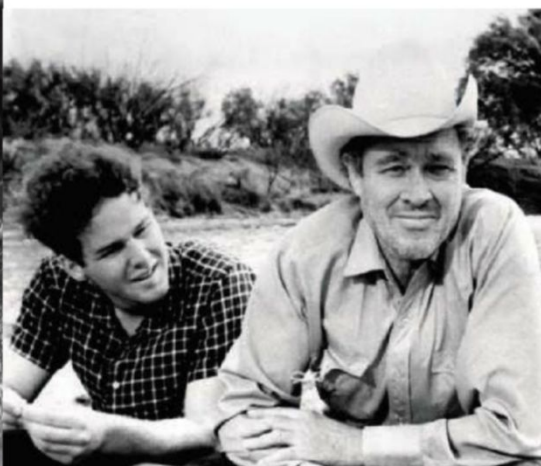
LARRY MCMURTRY [AUTHOR, CO-WRITER]

The only film I'd been involved with was *Hud* about 10 years earlier. But I liked my experience with Hollywood. You meet interesting people, you get to travel first-class—what could be nicer? Peter and Polly and I took a long road trip scouting Texas locations and batting around ideas for the screenplay.

BOGDANOVICH Jeff Bridges was the first actor cast. He was such a nice guy that I thought it would be interesting because the character Duane is a bit of a s---.

JEFF BRIDGES [DUANE JACKSON] My brother Beau is eight years older than I am, so that put him right in the period of the movie—the '50s. I understood the way Duane combed his hair and all that.

TIMOTHY BOTTOMS [SONNY CRAWFORD] Peter asked what role I wanted to play. I said, "I think I'd rather go for Sonny." He's the guy I thought I could best relate to; he listens to everybody. I was trying to relate it to my life, how I would react to



Clockwise from far left Jeff Bridges and Shepherd; Timothy Bottoms and Cloris Leachman; Bottoms and Ben Johnson; Eileen Brennan; Ellen Burstyn

being with an older woman and seeing my best friend going off to the war.

BOGDANOVICH I was really going to cast John Ritter as Sonny. But Tim had great eyes. With the women, there were three roles roughly the same age. I had Ellen Burstyn read all three and said, "I've never done this before. You think about it and tell me which part you want to play."

ELLEN BURSTYN [LOIS FARROW] I was a working actress, but I wasn't a *well-known* actress. I was sent up for the waitress part that Eileen Brennan played. He also asked me to read for Ruth, Cloris' part. I was going through a divorce at the time and I was miserable and I didn't want to play someone unhappy like Ruth.

BOGDANOVICH Cloris came in like a whirlwind, all over the place and scattered, and seemed completely wrong for the part.

But she gave a great reading. I thought she could look attractive and also plain. And those were the two sides you needed. I told both her and Ben Johnson [as Sam the Lion] that they could get Oscars. Ben, of course, had been in all of those John Wayne pictures. I sent him the script and he said, "Nah, Pete, there's too many words. Also, it's kind of a dirty picture and I couldn't show it to my mother." So I called John Ford and said, "I've got this great part for old Ben, but he says there's too many words." And Ford goes, "Oh, Jesus, give me his number." About 15 minutes later, he calls me back and says, "He'll do it." I asked, "What did you say?" And he said, "I told him, 'What do you want to do, play Duke's sidekick your whole life?!'"

CYBILL SHEPHERD [JACY FARROW] Peter says that he wanted me for Jacy when he

saw me on the cover of *Glamour*.

BOGDANOVICH I went to the supermarket to get some toothpicks because I was trying to stop smoking, and I noticed this model on the cover of a magazine at the checkout counter. She was wearing a shirt that had little *I love yous* written on it. But the look on her face made me think I didn't know if she would love me. I met her at the Essex House and there was a small red rose on the breakfast tray that she started flicking back and forth with her finger. And I thought, "That's the way Jacy would treat guys."

SHEPHERD I didn't think I was like Jacy at all, but the reality is I was a lot like Jacy. Just in the sense of having men fall in love with me and then breaking their hearts. I did a lot of that.

BURSTYN We had two weeks of rehearsal. We were in a hotel by the side of the highway with nothing around. We spent a lot of time together and stayed in our Texas accents and became a company. The script was good, but I don't remember reading it and thinking, "This is going to be a classic film." But when we sat around a table in Texas for the first reading...

BRIDGES That's when we all knew something was happening here. We knew we were involved in something unique.

Sex and the Single Cybill

Long portrayed as a more innocent time, the early '50s had never looked like this in the movies before. The Last Picture Show depicted teens consumed by the same taboos they've always been consumed by. With onscreen nudity and an unblinking look at adultery, the film was initially threatened with an X rating. Things were just as heated off screen...

SHEPHERD I was concerned that if I did a nude scene it would end up in *Playboy*. I asked Cloris and Ellen, "If you were me, would you do a nude scene for this film?" And they said, "For this film, yes." I'll tell you, that's the time to do a nude scene, when you're 20.

BOTTOMS Everybody fell in love with Cybill. She was just so beautiful. She could have had anyone she wanted.

SHEPHERD I dated Jeff for, like, half a minute.

BRIDGES God, she was so beautiful and I was a young guy.... It didn't seem like she was going to be my girlfriend or anything like that. I didn't fall in love like Peter did. Cupid shot the s--- out of his heart, man. After that, he was a goner. It was kind of awkward because Polly was so great.

SHEPHERD We were getting ready to do the scene in the movie theater and right before we started, Peter said to me, "I don't know who I want to sleep with more: you or Jacy."

BOGDANOVICH Cybill was a bit like Jacy. She had an affair with Jeff on the picture. Then he left town to do a week of his military service and by the time he got back she was with me, which was really not an easy situation.

BOTTOMS I felt for Polly because she had just had a baby, so that kind of pissed me off. It was rumored that Cybill was also going off to see Elvis, but you'd have to ask her...

SHEPHERD No, that came later! After the movie. But yeah, I did have an affair with Elvis.

Pot Was a Big Help

Bogdanovich's film is loaded with indelible emotional solos by everyone in the cast—Bottoms' disappointment, Bridges' wounded pride, Burstyn's world-weary hunger, Leachman's desperation, Shepherd's cruel toying with the opposite sex, and perhaps most famously, Ben Johnson's monologue as Sam the Lion, a great man whose time is fading to black.

BRIDGES Ben Johnson, man. He was so great. I got to drive to and from work with him, telling stories, hanging out. That big scene of his kills me every time.

BOGDANOVICH It's a good scene. It was an overcast day and I decided I wanted to do the whole thing without a cut. If you'd asked me would I like the sun to come out, I would have said, "Yeah, right *here* would be good." And that's when it came out. But toward the end of the shot, it goes behind a cloud, and I remembered something that John Ford said to me: Most of the good things in pictures happen by accident. That scene was one of those happy accidents.

BURSTYN I have a scene where I'm sitting in my house and my husband is asleep in front of the TV and I'm thumbing through a magazine, bored, and then I hear the car of the man I'm having an affair with drive up, and I get excited and run to the door and it's my daughter, Cybill. I'm disappointed, then I realize, "Oh my God, she's been with *him* and she's just lost her virginity!" I said to Peter, "I have eight different beats in this one shot and no lines." And he smiled like an imp and said, "I know." And I said, "Well, how am I supposed to do that?" And he said, "Erase everything else from your mind, and just think the thoughts of the character and the camera will read your mind." That was the best piece of acting training I ever got.

BOTTOMS I was 19 and I was a little uncomfortable doing my love scenes with Cloris. I was shy and embarrassed. But she made it very comfortable.

CLORIS LEACHMAN [RUTH POPPER] Well, I



think pot was a big help to him too.

BRIDGES What about Cloris' last scene?! Isn't it powerful? Peter doesn't cut, he just hangs and hangs. God!! F---!!!

LEACHMAN I was mad that Peter only let me do that scene once. When it was over, I went, "No, Peter, wait, we have to do it again. The first part I didn't do right." He said, "Yes, you did."

BOGDANOVICH I said, "Cut. Print. You just won the Oscar." She said, "I can do it better." I said, "No. You *can't*." Because it was so fresh and she was shaking. I knew she couldn't possibly do it better. She could hardly breathe.

The Last Cast



PETER BOGDANOVICH

AGE 77
Director/co-writer

● *Esquire's* former film writer made his directorial debut with the 1968 thriller *Targets*.
UP NEXT Completing Orson Welles' last film, *The Other Side of the Wind*, for Netflix.



From left Shepherd and Peter Bogdanovich on set; Leachman

sitting down? This is [from the] *Newsweek* review: “*The Last Picture Show* is the most impressive work by a young American director since *Citizen Kane*.” That was a big moment. You only get discovered once.

BURSTYN I won the New York Film Critics award, so I was already primed for the nominations. Peter had said that the part of Ruth was the Academy Award-winning part, and I thought it was too. I didn’t go to the ceremony, but I was rooting for Cloris.

LEACHMAN I didn’t expect it at all. I got a dress and it was thrilling. The only thing I was thinking when they called my name was: They got it wrong.

SHEPHERD Peter didn’t win. William Friedkin won for *The French Connection*. It was an exciting chase [scene in that movie] and all that, but...

BOGDANOVICH At the after-party, Bill Friedkin came up to me with tears in his eyes and says, “Peter, you’re going to win a million of these!” And he throws his arms around me and hits me in the head with his Oscar. I didn’t think I’d win. I’d been asked [during the campaign], “Which picture do you think is the best picture of the year?” and I said, “Mine.” They hated me for that! I should have done it differently. I should have been humble. But I still say *The Last Picture Show* is a pretty good movie. ♦

Only Discovered Once

Made in 10 weeks for \$1.3 million, *The Last Picture Show* opened on Oct. 22, 1971. It made more than \$29 million at the box office while bowling over critics and Oscar voters, who nominated it for Best Picture and also handed nods to Johnson, Leachman, Burstyn, Bridges, and Bogdanovich. Leachman and Johnson, who died in 1996, won.

SHEPHERD The movie premiered at the

New York Film Festival, and my mother insisted on coming.

BOGDANOVICH [Afterward, *Cybill*’s mother] said, “Better luck next time.” That pissed me off a bit.

LEACHMAN I know I didn’t cry the first time I saw it. I couldn’t do anything. I was just frozen. It was the second [viewing] when all of my emotions came out.

BOGDANOVICH I was shooting my next movie, *What’s Up, Doc?*, and I got a call from the producer. He said, “Are you

LEACHMAN: OSCARS; AP IMAGES; BOTTOMS: JENNIFER LOURIE/GETTY IMAGES; BRIDGES: JEFF LACROIX/REUTERS; BURSTYN: PAUL BRUNNO/GETTY IMAGES; SHEPHERD: JEFF LACROIX/REUTERS; BOGDANOVICH: MICHAEL OCHS/GETTY IMAGES; SHEPHERD: MIKE PONT/GETTY IMAGES

This film created or improved the careers of almost everyone involved



TIMOTHY BOTTOMS

AGE 65
Sonny

● Then 19, Bottoms had just wrapped his first feature film, Dalton Trumbo’s 1971 antiwar drama, *Johnny Got His Gun*. **UP NEXT** *Tar*, a horror movie set near the La Brea Tar Pits.



JEFF BRIDGES

AGE 67
Duane

● Just 20 at the time, Bridges was trying to transition from being a child TV actor (*Sea Hunt*) and follow in his father Lloyd’s footsteps. **UP NEXT** *The Only Living Boy in New York*.



ELLEN BURSTYN

AGE 84
Lois

● After a decade mostly on TV shows like *Gunsmoke* and *The Doctors*, Burstyn, then 37, was hungry for her big break. **UP NEXT** At 84, she’s set to direct her first film, *Bathing Flo*.



CLORIS LEACHMAN

AGE 90
Ruth

● Leachman, then 44, had just wrapped the first season of *The Mary Tyler Moore Show*, playing condescending neighbor Phyllis. **UP NEXT** The Starz series *American Gods*.



LARRY MCMURTRY

AGE 80
Co-writer

● The Texan, then 34, was adept at tumbleweed characters, like Hud in *Horseman, Pass By*. **UP NEXT** Developing a cable series about the 1936 Olympics in Nazi Germany.



CYBILL SHEPHERD

AGE 67
Jacy

● The then-20-year-old Memphis native had already appeared on the cover of *Glamour* several times. **UP NEXT** *Rose*, costarring James Brolin and Pam Grier.

BEHIND THE STYLE

How Bob Mackie's Dazzling Designs Connected the Stars

Bob Mackie's sequin-and-crystal creations became signature looks for the icons he dressed, and they went on to define over-the-top '70s glitz. "All of this 'super glamour' is always a little tongue-in-cheek," he says. "It's meant to be on stage, to entertain the audience visually." Turns out that while the audience was indeed being entertained, the performers were being inspired—by both the looks and each other. Now Mackie, 78, reveals the surprising links between his wild creations and the fierce women who donned them. By Isabella Biedenbarn



RAQUEL WELCH

Welch asked Mackie to outfit part of her European nightclub act. "She says, 'I want a hot dress! I want a dress like Tina Turner would wear,'" he recalls. "So I did this whole thing of bronze and browns, like a cave-woman." After Welch wore the dress on a magazine cover, Mackie got an unexpected phone call—from Turner. "'I've been in Europe, and I saw this picture of Raquel Welch,'" Mackie recalls Turner saying. "'And I want a dress like that.'"

DIANA ROSS

Ross didn't own this nude span-gled dress. "She borrowed that from Cher!" Mackie chuckles. "They were these curvy but skinny, skinny girls." Apparently loans happened fairly often. "She'd call and ask Cher, 'Can I borrow this? I'm doing a photo session,' and [Cher] would say, 'Oh, sure.' She'd send her over [to my studio], and we'd let her have whatever she wanted."

CHER & TINA TURNER

Mackie made two of these flame-inspired strip dresses—one for Turner and one for Cher, who did a number together on *The Sonny and Cher Show*. Cher wore hers again for a photo shoot. ("It's great for photographs because you see legs—you see every-thing," says Mackie.) Turner later featured hers in a nightclub act—with a new addition. "We made this big feathered back-piece that goes on her shoulders for her entrance," Mackie recalls. "Nobody's as exciting on stage as Tina. She's just a whirling dervish of excitement."

LYNDA CARTER... & BEYONCÉ?

Another version of this Turner-inspired dress would emerge in 1980 when Lynda Carter wore a Mackie creation for a tribute to Turner. And 25 years later, when Turner was being honored at the Kennedy Center, who came calling? "Beyoncé was going to do a number, and they said, 'Do you have anything?'" Mackie recalls. "Lynda's dress went right onto Beyoncé." He laughs. "It's so weird how [the dresses] can get moved around from place to place. You just have to know who to ask."

● Mackie will design costumes for Carol Burnett's upcoming ABC pilot, *Household Name*, exec-produced by Amy Poehler.



SECRETS FROM THE SET

THE LOVE BOAT: LIFE ON THE (VERY) HIGH SEAS

Long before Lee Aronsohn found massive success as the co-creator of CBS' *Two and a Half Men*, he was an entry-level story editor on ABC's long-running dramedy *The Love Boat*. Here, the 64-year-old writer-producer reflects on the extraordinary, drug-fueled experience.

"I WAS ON THE LOVE BOAT FROM 1978 THROUGH 1980, the second and third seasons. It was my first writing job. We needed three separate scripts for each episode. Those would be farmed out to freelancers, and then story editors like me would stitch them together into an hour-long episode. I'd literally cut pieces out of scripts and piece them into a script with a glue stick. There had to be a cruise story, a romance, and a lighthearted story. The first scene was boarding, the next day was in Mexico, and then another night [was] on the way back before disembarking the next day. I guess it got a little formulaic, but you have to understand there were always new guest stars coming in. We got everybody who was either on the way up or the way down. The first script I ever wrote was for Donna Mills, who became a big star. We had Ethel Merman, the entire Mills family, Reggie Jackson when he was a big deal, and Ray Bolger. Hollywood was a different place at that time. This was pre-AIDS, and pre-drug crisis. Cocaine was very accepted. It was just part of the landscape. I was doing it pretty much out in the open. I had an IBM Selectric typewriter in my little bungalow, and I had a big glass ashtray turned upside down next to the type-

1978

Above
Lauren
Tewes,
Jill
Whelan,
and Gavin
MacLeod

writer, and I had a little pile of coke on the ashtray. There were members of the cast and other staffers doing a lot of cocaine. It's no secret Lauren Tewes was doing it. [She is now clean.] One of my fondest memories was how I actually got to go on one of the first cruises in Alaska. I sat on a glacier snorting cocaine with your cruise director, Julie McCoy. Nobody minded in those days, as long as you were getting your job done. I quit *The Love Boat*, believe it or not, because they hired another writer with many years of experience who was getting paid more than me. I asked to be released from my contract, and to my surprise they were happy. I lived on residuals until I became sober in 1983. For a while I thought that was what was going to be on my tombstone—that my only accomplishment in life was that I created the character of the captain's bastard daughter, Vicki, on *The Love Boat*. Within the past few months I was flipping channels and came across an episode I wrote. It was not anything that I really remembered emotionally, but I did remember some of the lines. And I still get those residual checks. They're, like, \$15, \$20 a kick, but they add up to a good meal every year."



TWO TV TITANS DISH

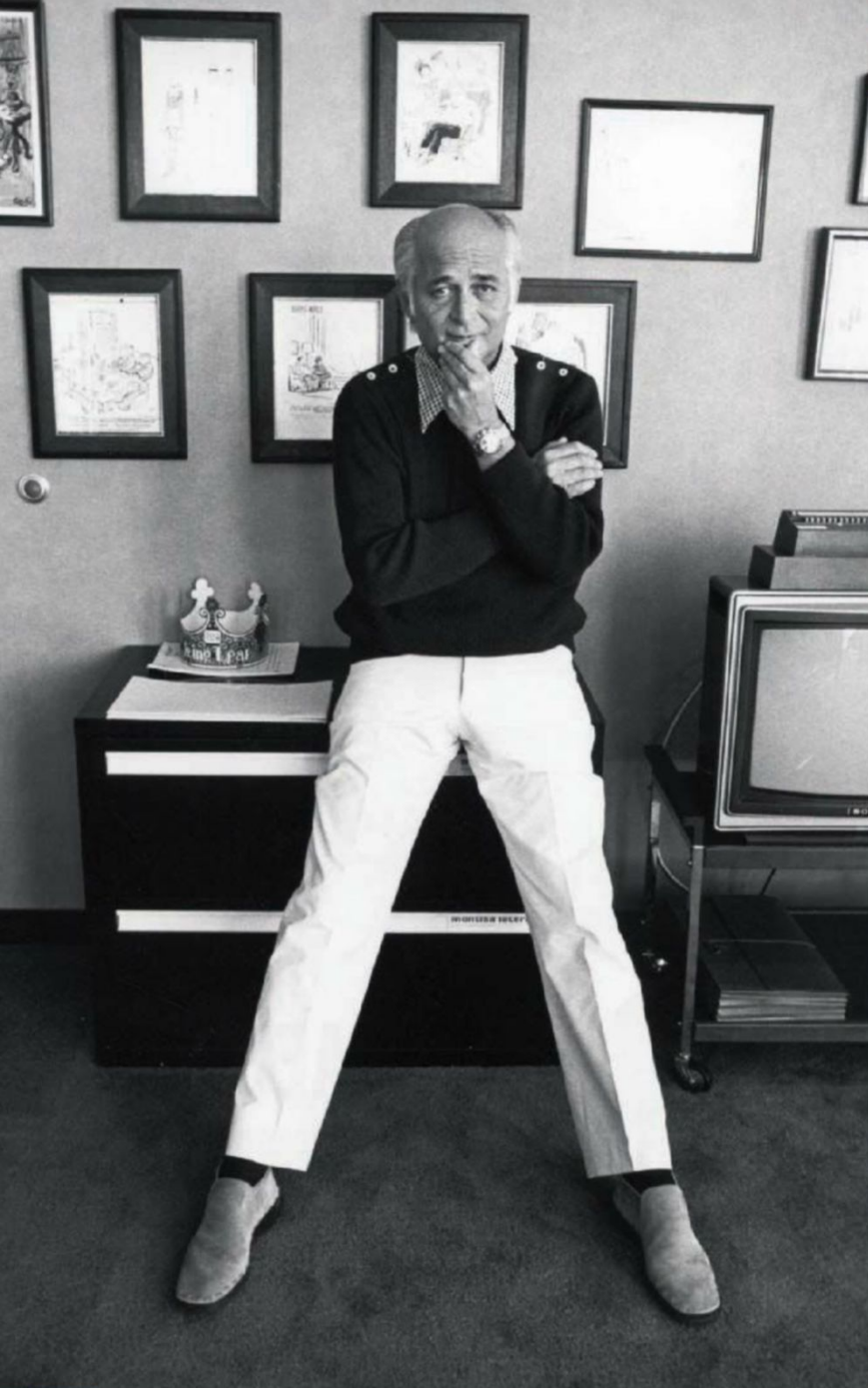
NORMAN LEAR &

1970s

The provocative mind behind *All in the Family*, *Good Times*, *The Jeffersons*, and many more sits down with his friend and heir apparent, the creator of *black-ish*, to reveal the surprising aspects of his glorious seven-decade-long run—from working in a manure factory to nearly casting Mickey Rooney as Archie Bunker. **By Nicole Sperling @nicsperling**

Illustration by
DAVID COWLES

KENYA BARRIS



THE OFFICE WALLS

of Kenya Barris' Burbank office are lined with framed script pages from pieces by his favorite screenwriters. Among them are Woody Allen, Spike Lee, and, of course, Norman Lear, the man—with his indelible hits, including *All in the Family*, *Good Times*, and *The Jeffersons*—Barris credits with shaping his approach to the modern network sitcom. The two met years ago, and that encounter quickly blossomed into a friendship. Lear even visited the writers' room during season 1 of *black-ish* and pitched a couple of ideas. Now this odd couple have reunited for an interview in which Barris, 43, gets to ask Lear, 94, everything he's ever wanted to know about the icon.

KENYA BARRIS At the height of your career, you had *The Jeffersons*, *All in the Family*, *Good Times*, *Maude*, and *One Day at a Time* all on TV. You managed to write about seemingly every different kind of person. And you told me a story about how when you would ride the train from Brooklyn into the city, you'd look at the housing tenements, and you'd think about who lived there. When you started writing professionally, had your life become a life in which you actually knew these kind of people? Or did you [just] envision these people?

NORMAN LEAR I didn't have relationships, but I had the affection for and the appreciation of. I [was a pilot] in WWII, and we were stationed at Avon Park, Fla. We were living in a ballpark while we waited for the B-17 to fly us overseas. I was bored to tears. I saw an ad to work in a manure factory. I was the only white guy there. Everybody was black. There was a giant wood wheelbarrow. They dumped manure into it, and I took it down this track and dumped it out, and then it came back on another track. There was one black guy who was coming up as I was going down, and every time he saw me, he said, "Gator gonna get you, white boy." That was like a love letter, every time. And some of that traveled with me, you know. I never lost that feeling of shared humanity.

BARRIS Yes, shared humanity is a common theme on your shows. Who was your toughest character to cast?

LEAR I've been really lucky. I'm in awe of what an actor can do with a role. When I wrote Archie Bunker, I didn't have Carroll O'Connor in mind. An actor had to walk in and sit down and show me what I had in mind.

BARRIS When did you know you wanted him?

LEAR The minute he uttered the first line. I had seen 30 to 40 people in the East, and I came out West to read actors. I probably saw a dozen before he came in and sat down. He wasn't off the first page before I knew.

BARRIS So if for some reason the business of it couldn't happen, can you remember who would have been Archie Bunker?

LEAR No, I wasn't close. Here's how far away I was: Before I came out here and met Carroll, I thought about Mickey Rooney playing the role.

BARRIS What?! Oh my God!

LEAR I called his manager, and he said, "Oh, Mickey happens to be in the office. Why don't you talk to him!" And I said, "No, no, this is a character I would rather talk to him about and then have him read," and he said, "No, no, no." Anyway, before I know it, Mickey [was on the phone] talking about himself in the third person. "You got the Mick!" "Mickey is gonna be out there, can I see you out there? I'll be out there Tuesday." "You got something for

the Mick, just tell him!" I said, "Well, he's a bigot, he'll say *spics* and *spades* and *hebes*"—and he said, "Norm, they're gonna kill you. They're gonna shoot you dead in the streets." I can never forget this speech. "You wanna do something with the Mick? Listen to this: Vietnam vet. Private eye. Short. Blind. Large dog."

BARRIS You've had so many amazing characters on your shows, but how did you get Sammy Davis Jr. to come on *All in the Family*?

LEAR No, no, no—it was the other way around. He wanted to be on the show. He begged to be on the show. And I remember clearly—'cause I used to say this a lot—I would say, "I don't know where to find him. The Bunkers are in Queens somewhere. Where would I find you there?" But

he was so great and so insistent. I decided that I could put him on as Sammy Davis, not as a character. Archie could drive him in a cab. Several weeks before, we alluded to Archie taking another job. And it was Sammy's idea to do the kiss.

BARRIS Did Sammy Davis Jr. kissing Carroll O'Connor have anything to do with the idea for *The Jeffersons*?

LEAR No, but you know what did: *Good Times* had been on the air, and some of the black press were writing, "Why does a black guy have to hold down three jobs?" At the time we had the Jeffersons living next door [to the Bunkers]. And I thought, why not have [George] be a dry cleaner who suddenly has three stores, four stores, and then moves on up to the East Side? Can I tell you something? I just did a show last season called *America Divided*, and I was looking at housing in New York, and how difficult it is, especially for black families. And the producers looked up the real building the Jeffersons moved into. There wasn't a black family in it. And there never had been one.

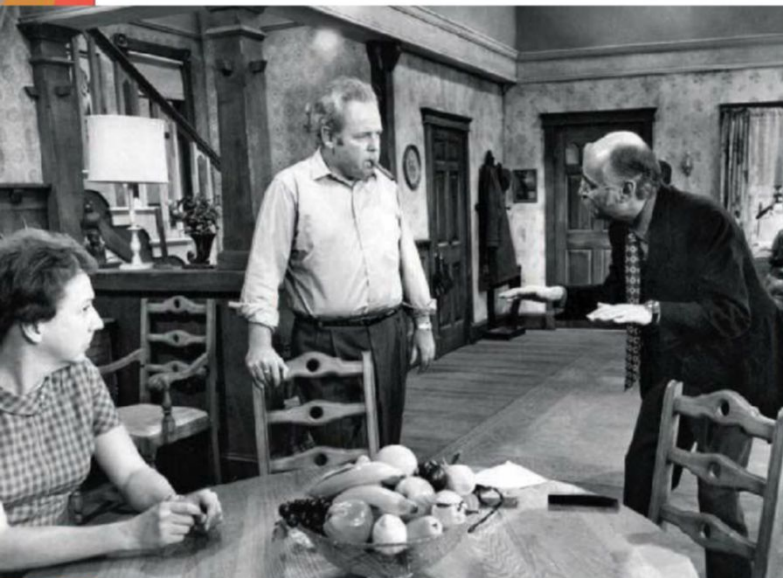
BARRIS Oh my God! So I caught *Good Times* on reruns, but that stuff sort of changed me. It was me seeing myself reflected in a way that I had never really seen myself reflected. What was that show for you?

LEAR It was so richly complicated. Esther Rolle and John Amos were quickly stars. Recognized on the streets. In their minds was also [the idea], "Wait a second, we're representing our entire race." So they didn't want to do things that I thought we clearly ought to be able to do. For example: The daughter Thelma was as attractive a woman as ever has been on television. She was 16 or 17, and boys had to be hitting on her. I wanted to deal with that. Should she sleep with them? Shouldn't she sleep with them? And Esther wouldn't have it. She had that additional burden, and I understood it, but there was a particular show where I said, "We're gonna do it anyways." And I said to her: "Look, I didn't grow up black in



Clockwise from far left Norman Lear in the early '80s; Sammy Davis Jr. smooches Carroll O'Connor on *All in the Family*; *Good Times*' Esther Rolle with TV daughter BernNadette Stanis





From left Jean Stapleton, O'Connor, and Lear on the set of *All in the Family*; Lear with Isabel Sanford and Sherman Hemsley shooting *The Jeffersons*



America. But I'm a father. I'm a son. I'm an uncle. And I don't think there's any difference, and I'm going to have to make some decisions. We can do this story."

BARRIS How much did network interference get in the way of your storytelling?

LEAR Here's the best story, and it happened on the first show of *All in the Family*. On the very first show, I did a kinda nothing story because I wanted to show 360 degrees of Bunker. Edith and Archie were at church on a Sunday morning, and the kids, Gloria and Mike, were preparing a 22nd-anniversary brunch. Balloons are up, something's in the oven, and Mike realizes they're alone in the house.... [Meanwhile] Archie was pissed off at the sermon—they left church early. Archie [walks in on the kids heading upstairs], takes a look at this, and he says, "11:10 on a Sunday morning." Network says the line has to come out because it put a picture in the audience's head of what was taking place on a Sunday morning. Now, I understood—I give myself credit for this—it was plain silly. Stupid and silly. But if I gave in to the silly ones, I would be giving in to it forever. So I said, "If that line is not in the show, I'm

not coming in the next day." And they believed me! The line was in the show.

BARRIS When you did that, could you afford, not just financially but career-wise, to do that?

LEAR No, I couldn't afford that! Are you kidding? I couldn't afford that in any way.

BARRIS So I look at pictures of you back in the day, and still now, and you were suited and booted. How you carried yourself. You were fly. Is that something you've always loved?

LEAR You're telling me that I was a fashion plate of some kind?

BARRIS Yes. You know what you are. [Laughs]

LEAR No. No, no. I swear to God. I've never heard it. Nobody's ever...

BARRIS Are you being serious?

LEAR Look at me now! I'm in jeans. It's how I dress.

BARRIS You're in jeans. You're ninety-something years old. You're in jeans. I'm thinking this is cashmere? [Points to his sweater]

LEAR I can't believe you gave away my age. Why would you do such a thing?

BARRIS You have a signature hat. You have

a shirt that is matching. Every picture I have. Every time I see you. It's Thurston Howell meets Hugh Hefner!

LEAR I love hearing this!

BARRIS Now, this is a standard question. But for you, I'm very interested in the answer. If you could have dinner with one person, dead or alive, who would it be?

LEAR Jesus.

BARRIS Yes! Why not? [Laughs]

LEAR And then followed quickly by George Bernard Shaw.

BARRIS Okay. Why?

LEAR I loved him as a kid. I thought there was nobody that wrote like Shaw. So when I became a writer, I thought, "He's the writer. I gotta think of myself as something else." And I always felt that way. I got over it with a lot of therapy. I'll be my writer, and he'll be his writer. I'll never be that. But I'll live with that.

BARRIS Well, this is no bulls---, but if I could have had dinner with anyone dead or alive, it's you.

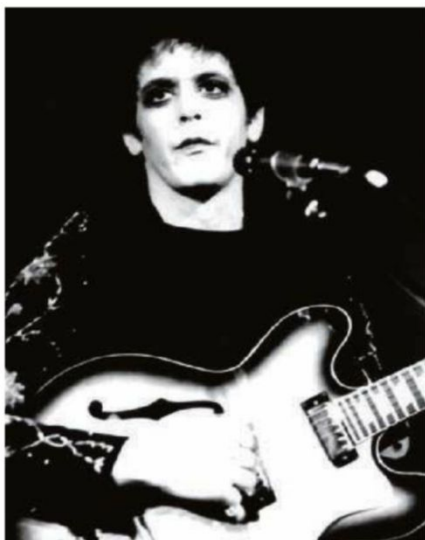
LEAR Let's the four of us have dinner! ♦

EW.COM FOR MORE SURPRISING DETAILS, WATCH THE CONVERSATION BETWEEN BARRIS AND LEAR ON EW.COM/NORMANLEAR

BEHIND THE SHOTS

Mick Rock

The legendary lensman has photographed icons from Bowie to Blondie. Now, with the new documentary *Shot!* (out April 7) celebrating his unparalleled access to music royalty, the British artist, 69, reveals how he scored the snaps used for three unforgettable album covers of the 1970s. **By Clark Collis**



1972

LOU REED TRANSFORMER

Rock met Reed through the photographer's frequent subject David Bowie, who co-produced the ex-Velvet Underground singer's second solo album, *Transformer*. The blurry cover photo looks like a studio shot, staged to make Reed look vacantly wasted, but it's actually a live photo taken at London's King's Cross Cinema on July 14, 1972. "The shot wasn't meant for an album cover," says Rock. "But I remember showing Lou the contact sheet, and he zeroed in on that. It's actually quite a sharp shot. I went away and made up a few prints, and the first pass on that one, it fell out of focus in the printing. I loved it when I saw it coming up. When I brought the prints back, he said, 'That's got to be the cover.' And of course it haunted him and me for, like, 45 years."



1973

IGGY AND THE STOOGES RAW POWER

The day after capturing the *Transformer* cover art, Rock returned to the same venue to shoot the Stooges, whose singer, Iggy Pop, was also Bowie's friend. "I didn't really know him," Rock recalls of Pop. "He was quite subdued, but when he hit that stage you could feel this raw animal. So I shot him, and I loved the pictures. I remember being in New York with his manager and [Bowie's] manager, and us looking through the pictures, and somehow that particular one got selected and given to the record label. Iggy didn't have any say in it. He always tells me that he hated everything about that cover at the time, including the horror-film lettering. But he came to love it all."



1974

QUEEN QUEEN II

Freddie Mercury's quartet were up-and-comers when they recruited Rock to shoot the cover of their second album. "I didn't know who Queen were!" says Rock. But when the photographer heard the record, he conceived a treatment that suited the band's glam-rock sensibility. "Marlene Dietrich inspired that cover," Rock recalls. "I knew a guy who had this great collection of old movie stills, including one from *Shanghai Express* [below]. I showed the picture to Freddie and he bought into it—I'm not sure whether it was the shot itself or that he saw himself as Marlene Dietrich."



5-MINUTE ORAL HISTORY

HIGH ANXIETY'S OBSCENE PHONE CALL

Mel Brooks on his unforgettable filthy-funny scene with Madeline Kahn

In Brooks' 1977 Hitchcock spoof High Anxiety, the co-writer/director plays the wrongfully accused man who calls Madeline Kahn's femme mystérieuse from a phone booth. An attack by an assassin (Rudy DeLuca) leads to a hilariously kinky misunderstanding. The scene, he says, required blood, sweat, and tears (of laughter).

1977

"I START MAKING THE PHONE call. It rings. Madeline picks up. As she picks up, Rudy smashes his gloved first through the glass of the phone booth and wraps the telephone cord around my neck, and begins to strangle me.

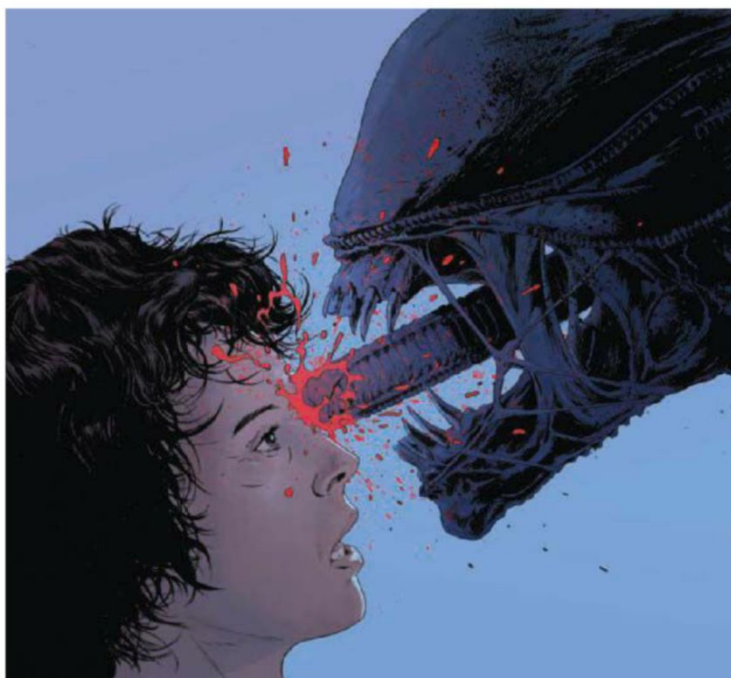
All I can do is make sounds:

'Ahhh,' 'Oooh,' 'Uuhh.' Madeline thinks this is some wild, crazy guy who's trying to get her hot. So she resists for a while...and then she says things like 'What are you wearing?'

I called the prop department: 'What are these windows made of? They look real!' They said, 'Don't worry about it. They're candy glass.' Take 1: BANG! Rudy shoves his glove through the candy glass, and a good shard sticks right into my neck. I said, 'Cut, cut! Take the candy glass out of my neck!'

Madeline was a gift from God. I fell into a fit of laughing because she was so funny. I ran out, bought 100 white handkerchiefs, and gave one to everyone on the crew. I said, 'If you feel like laughing, shove this handkerchief into your mouth.' [The studio] never paid me back! Fox owes me for 100 white handkerchiefs!" —AS TOLD TO DARREN FRANICH

• Brooks, 90, provides a voice in the animated movie *LEAP!*, out Aug. 30.



ALIEN

THE ENDING YOU NEVER SAW **Ripley Dies**

1979

IT'S HARD TO IMAGINE 1979'S ALIEN BEING ANY

scariest. But director Ridley Scott had an idea about how to finish his film, one that would have changed the course of the sci-fi franchise. Instead of Ripley (Sigourney Weaver) having her final triumphant battle with the xenomorph and recording a captain's log entry before grabbing hero cat Jones and tucking into hypersleep, Scott suggested the following: "I thought that the alien should come in, and Ripley harpoons it and it makes no difference, so it slams through her mask and rips her head off." Next, Scott says, he'd cut to the tentacles of the alien pressing buttons on the dashboard. "It would mimic Captain Dallas [Tom Skerritt] saying, 'I'm signing off.'" When Scott pitched this idea from Shepperton Studios outside London to the suits at 20th Century Fox, he could feel the tension over the phone. "The first executive from Fox arrived on set within 14 hours, threatening to fire me on the spot," says Scott with a laugh. "So we didn't do that [ending]." We—and surely Weaver, who went on to play the role of Ellen Ripley three more times—are grateful. —SARA VILKOMERSON

• Scott's latest, *Alien: Covenant*, hits screens May 19.

ILLUSTRATION BY
Robert Sammelin

BEHIND THE SCENE

ANNIE HALL'S TICKET LINE TELL-OFF

Remember that blowhard Woody Allen shuts up in a movie line by summoning a famed intellectual? We found him. Meet **Russell Horton**.

By Anthony Breznican

HE WAS THE ORIGINAL MAN-splainer. Waiting in line for a movie, the blabbermouth in 1977's *Annie Hall* prattles on so relentlessly about director Federico Fellini and media philosopher Marshall McLuhan that Woody Allen can barely focus on his own squabble with Diane Keaton. When the pest chases Allen through the fourth wall to address the audience, he ends up coming face-to-face with the real McLuhan, who snorts, "You know nothing of my work."

Now, the "Man in Theatre Line" gets to tell his side of the story. "Part of the reason the scene works is because I am such an a--hole and I actually believe what I'm doing, you know?" says Russell Horton, now 75, a lifelong character actor and laid-back grandfather of four kids who call him Granddude. (He also appeared in *Bright Lights, Big City* and *Cat's Eye* and voiced the Trix rabbit in cereal commercials for more than 35 years.)

Horton says he imagined the Man in Theatre Line (whom he named David, even if the script doesn't) was on his first date



after a long dry spell, and he's trying hard to impress. Too hard. He gets desperate when his date's eyes start rolling up like reels in a slot machine.

The person who *wasn't* trying: McLuhan. "I guess he didn't take it terribly seriously because he couldn't remember his line," Horton says. "He had one line, and he kept blowing it. It was a two-and-a-half-minute take. It was one of the longest uncut comedy sequences up to that time, and Woody wanted it that way because when he pulled [McLuhan] out, he wanted it to be a total shock."

Even when McLuhan finally got it...he didn't. "We did, like, 17 or 18 takes, and if you look at it carefully in the movie, McLuhan says, 'You mean my whole fallacy is wrong,'" Horton recalls, starting to laugh. "Which makes no sense. How can you have your fallacy wrong?"

They did a few more takes, but it never got any better.

In the late academic's defense, he was actually the understudy for that role. Most of the Man in Theatre Line's dialogue is about Fellini, who had agreed to play himself, emerging from nowhere to stifle this stranger's pomposity. When the Italian filmmaker dropped out at the last second, McLuhan was recruited in a scramble, and some lines about him were added to Horton's pontification. Despite the ordeal, Horton says there's a simple reason that scene is still famous four decades later. "It's very human," he says, a little wonder in his voice. "There really are people like that."

1977

ROLE CALL

Tatum O'Neal

The Oscar winner reminisces about *The Bad News Bears*, her generation-defining role in *Little Darlings*, and more. By Nicole Sperling

1973

She was the It Girl of the decade—and is still the youngest actor ever to win an Academy Award, for her debut role opposite dad Ryan O'Neal in 1973's Paper Moon. O'Neal's mixture of bravura and preternatural wisdom catapulted her into a life she wasn't prepared for. Now 53 and sober after years of struggling with addiction, the actress looks back on those early years with a grim fondness—wistful that the opportunities she was afforded early on could have resulted in a different career had she benefited from a stronger support system.

PAPER MOON | 1973

To O'Neal, then 9 years old, starring in *Paper Moon* was a chance to be with her dad, skip school, and learn how to read well. She had no idea how much work it would require. "I hated the clothes they put me in," O'Neal says of the Depression-era dresses she wore. "I screamed and cried. They cut my hair funny. I didn't understand why I had to wear such ugly little boots."

Wardrobe challenges aside, O'Neal credits the success of the film to her director, Peter Bogdanovich, who she says walked her through every single take, every single scene. "I mimicked Peter throughout the whole film," O'Neal says. "He really should have gotten the Academy Award."



THE BAD NEWS BEARS | 1976

Tackling *The Bad News Bears* presented a different challenge for O'Neal. In addition to learning how to pitch in order to play the titular Little League team's confident heroine Amanda Whurlitzer, she was paired with Michael Ritchie, a director whose

hands-off approach contrasted starkly with Bogdanovich's. "Michael wasn't going to tell me how to do every line. He wasn't going to tell me how to react," she says. "I just used my own personality." Only 11 years old, O'Neal learned to rely on Walter



LITTLE DARLINGS | 1980

The food fight. Matt Dillon's cuteness. Making fun of Armand Assante strutting around Georgia's Madison hotel in a leather weight-trimming belt. Those were the highlights of O'Neal's time on Hollywood's female answer to *Meatballs*. At age 15, O'Neal was losing her confidence, conscious of the differences between her and her fellow actors, who all seemed to have formally trained in New York. On top of that, she felt miscast as posh, prissy Ferris. Kristy McNichol's scrappy, streetwise Angel was more her speed. "I hated the fact that I played the rich girl," she says. "I think I could have done the other character better than I did Ferris."

INTERNATIONAL VELVET | 1978

Learning how to ride a horse and attempting a British accent are O'Neal's two most distinct memories from the underperforming sequel to the 1944 Elizabeth Taylor film *National Velvet*. Nanette Newman took over the role of Velvet Brown from Taylor, while O'Neal played the character's niece Sarah. The film was not particularly beloved, even among the cast. Anthony Hopkins, who played Sarah's trainer, went on the Johnny Carson

show and said, "I've done a lot of great movies. *International Velvet* was not one of them."

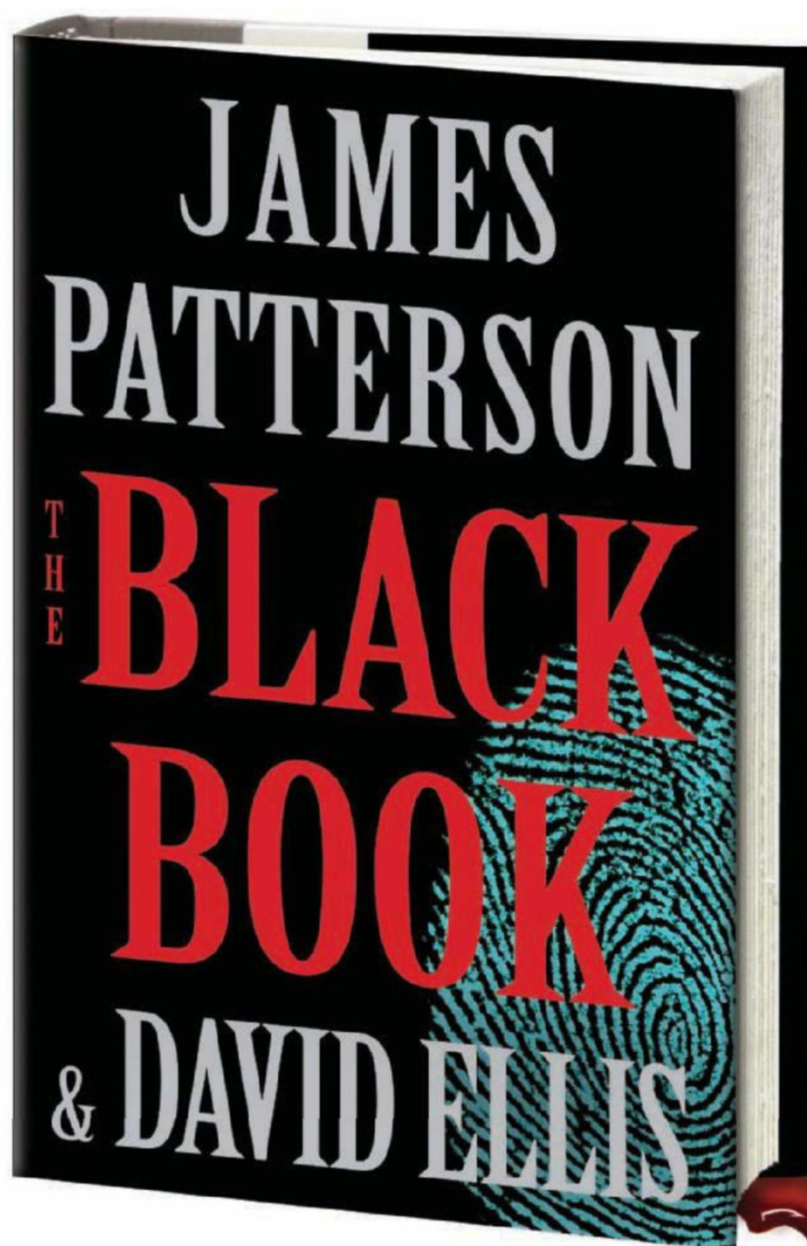
The barb stung O'Neal at the time, but she still looks back warmly on her experience with the horses. "I had to do big jumps, and that was very hard and scary, but I was very confident as a rider," she says. "I never got thrown off the horse. I loved riding. I think I should have kept doing it. I would have had a much better life."



Matthau, who, as the Bears' foulmouthed, beer-drinking coach Morris Buttermaker, gave her the encouragement she wasn't getting from her director. "Working with Walter was one of the highlights of my career," O'Neal says, though she still remembers how he

frightened her during the iconic dug-out scene in which the coach pushes Amanda away emotionally. "I was really scared when he yelled at me," she recalls. "I had never seen him like that. I was really upset, and it really hurt to have my elbow in the ice water."

PATTERSON AT HIS BEST.



**"I think
The Black Book
is my best work
in 20 years.**

**Better than
*Along Came
a Spider* and
Kiss the Girls."**

**—James
Patterson**



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LITTLE, BROWN AND COMPANY

HOLLYWOOD'S GREATEST

UNTOLD STORIES

of the



Welcome to the era of Reaganomics, big bangs, and the Brat Pack: The cast of **ST. ELMO'S FIRE** were still learning how to be superstars (and how not to shoot a sex scene); a young **HARRISON FORD** ended up on the cutting-room floor of a legendary Spielberg movie; the smash drama **THIRTYSOMETHING** crossed new boundaries of TV sexuality; and **OLIVIA NEWTON-JOHN** had some serious qualms about stripping down for "Physical."

STAYO'S



Ally Sheedy, Judd Nelson, Emilio Estevez, Demi Moore, Rob Lowe, Mare Winningham, and Andrew McCarthy

1985

At the zenith of President Reagan's America, Joel Schumacher's drama about a group of friends struggling with postcollege adulthood catapulted his cast to stardom and captured a cultural moment that defined a generation.

By Lynette Rice
@Lynetterice

ORAL
HISTORY

FIRE

THE REVIEWS

were atrocious. When it was released in June 1985, *New York* magazine's David Denby said that "nobody above the moral age of 15" would enjoy watching the narcissistic exploits depicted by these seven up-and-coming actors, who, along with the casts of movies like *The Breakfast Club*, would inspire the infamous Brat Pack moniker. But *St. Elmo's Fire*—which starred Rob Lowe as a deadbeat dad, Andrew McCarthy as a struggling journalist, Mare Winningham as a bighearted rich girl, Emilio Estevez as a lovesick waiter obsessed with a hospital intern (Andie MacDowell), Judd Nelson as a young Republican, Ally Sheedy as his pearl-wearing squeeze, and Demi Moore as the resident drama queen—captured the Reagan-era zeitgeist. Centered on a group of college friends who have just exited the ivy-trimmed incubator of Georgetown University, the film connected with its youthful audience and remains a cultural touchstone for almost anyone now in middle age. We asked writer-director Joel Schumacher and the cast to look back at a movie that, in the words of its theme song, aimed to "climb the highest mountain, cross the widest sea."

Leaders of the Pack

Three decades ago, dramas targeted to young adults were rare, and the movie studios hadn't quite cracked how to appeal to the children of baby boomers—what would become known as Gen X—who were then in their teens and early 20s. At the same time, a new crop of young actors were on the verge of breaking through to stardom.

JOEL SCHUMACHER [CO-WRITER/DIRECTOR] I lived in Georgetown during the period of Reaganomics. I was looking at all of these kids who were acting like adults who thought they should have 25-year plans. Every studio turned down the spec script. The head of Universal actually called

me into his office, threw the script down, and said, "Joel, in the history of movies you have managed to create seven of the worst people I have ever seen on a page." He then went off and made *Howard the Duck*.

ROB LOWE [BILLY] They wanted me to play the part that Judd Nelson ended up playing, the preppy straight guy. I had no interest in that. I wanted to play Billy, for sure. I remember walking onto the Warner Bros. lot and seeing this woman who was in between the soundstages, backlit with long sandy-blond hair. It was Demi Moore.

DEMI MOORE [JULES] There were so many of us coming in and out of these auditions. It felt like it could really be something special. I don't feel like there were [movies]

St. Elmo's Crew: Then & Now

The film launched them to fame and kicked off a series of movies that are cemented in pop culture



ROB LOWE
AGE 53
Billy

● At 21, the teen heartthrob was coming off *The Outsiders* (1983) and *Oxford Blues* (1984). **UP NEXT** Lowe and his two sons will tackle unsolved mysteries on an A&E docuseries called *The Lowe Files*.



ANDIE MACDOWELL
AGE 58
Dale

● The 27-year-old model had made her film debut in *Grey-stroke: The Legend of Tarzan, Lord of the Apes* (1984). **UP NEXT** *Love After Love*, with Chris O'Dowd, will premiere at April's Tribeca Film Festival.





Clockwise from top left Moore and Lowe; Estevez and Andie MacDowell; McCarthy and Sheedy; Sheedy, Nelson, and McCarthy



being done about young people with real emotional, adult issues.

JUDD NELSON [ALEC] I remember at the audition there was a bit of mixing and matching going on.... "Let's try him with her, and her with him."

ANDREW MCCARTHY [KEVIN] I was picked up at the Chateau Marmont in West Hollywood, driven across the hill, and taken into the studio to meet whatever executive. I was terrified and sat there like a lump on the couch. I failed the interview, so they sent me back with the director's



ANDREW MCCARTHY
AGE 54
Kevin

● The boyish McCarthy, then 22, had landed cute but thoughtful teen roles, like the one in *Heaven Help Us* (1985). **UP NEXT** An accomplished TV director, he has upcoming episodes of *Orange Is the New Black* and *Turn*.



DEMI MOORE
AGE 54
Jules

● Moore, then 22, had made a splash as one of the young beauties in *Blame It on Rio* (1984). **UP NEXT** She'll costar with Alec Baldwin in *Blind* and pop up as a recurring character in episodes of *Empire*.



JUDD NELSON
AGE 57
Alec

● The 25-year-old had been one of Kevin Costner's college buddies in *Fandango* (1985). **UP NEXT** He's completed *Billionaire Boys Club*, a film adaptation of the 1987 TV miniseries he starred in.



JOEL SCHUMACHER
AGE 77
Co-writer/director

● At the time, the former costume designer had made the leap to feature-film directing with *The Incredible Shrinking Woman*. **UP NEXT** He's writing a pilot and adapting a book.

ESTEVEZ AND MACDOWELL: COLUMBIA PICTURES/PHOTOFEST; MCCARTHY AND SHEEDY: JAMES WHITEHEAD/GETTY IMAGES; NELSON: JOHN DONATO/SARDELLA/GETTY IMAGES; FOR PRADA: NIELSON; JOHN SCULLI/WIREIMAGE; SCHUMACHER: VENTUREL/WIREIMAGE

assistant in his VW bug. On the way back I finally woke up to what had happened and said how much I wanted to do the movie. The assistant went back and told Joel, who was like, "Well, why the hell didn't you act like it with the important people, you idiot?"

ANDIE MACDOWELL [DALE] I was scared of [my costars]. They all seemed so cool to me. I went out one night with them [during filming] to some party, and I remember watching Demi dance. She was just free and wild and spontaneous. I felt like a fly on the wall, watching these exotic creatures.

SCHUMACHER Mare Winningham was married with kids and pregnant during the making of the movie. One of the characteristics of Wendy was how chubby she was and how that gave her some insecurity. It worked out in everybody's favor.

LOWE Nothing was shot at Georgetown. The university wouldn't let us because they thought the movie would be bad for their reputation. I love that 30 years later we are talking about the movie, and Georgetown is dealing with their legacy of slaves building their university. So much for that idea! University of Maryland let us shoot instead.

From left
Joel Schumacher and
Lowe; Lowe,
Moore,
Estevez,
Sheedy,
Nelson,
Winningham, and
McCarthy



PB and J and Ha Ha Ha

Each character faces unique struggles. Wendy (Winningham) carries a torch for Billy (Lowe) and is longing for a room of her own. Kevin (McCarthy) is secretly in love with Leslie (Sheedy), who's on the fence about whether to marry Alec (Nelson). Kirby (Estevez) is trying to get Dale (MacDowell)

to fall for him, and Jules (Moore) is coming unhinged. All are longing for the safety net of their friendships, which seem to be fraying in the transition to adulthood.

LOWE It was to Joel's credit that we included the infamous "Buggala buggala buggala, ha ha ha." Emilio, Judd, and I would go out together carousing, and we were always so pissed off about how there



Moore
and
Lowe



would be really rich foreign guys off in the corner, stealing the girls we were interested in. They would huddle together and talk, like “Buggala buggala buggala, ha ha ha.” It was an inside-joke moment that made sense only to us.

MOORE One of my favorite moments is Mare Winningham talking about making the peanut butter and jelly sandwich in her kitchen and her saying, “It was the best peanut butter and jelly sandwich....” It was such a simple, pure, honest moment.

MCCARTHY I remember doing the love scene with Ally Sheedy, and we were fairly tender and shy as actors to be doing this sort of thing. Joel [wanted us to be more wild and] in his inimitable style screamed, “You’re f---ing!” Ally burst into tears, and in that instant I stood up and said, “What the f--- is a matter with you, Joel?”

SCHUMACHER I made a terrible mistake, and I’ve regretted and felt embarrassed by it. Ally gave an interview years ago saying that I destroyed her and her career by this, which I do not believe. Because [one of the next movies] she did was with Judd Nelson and she played a stripper. [In 1986’s *Blue City*, *Sheedy’s character goes undercover as a go-go dancer.*]

In the film’s climactic scene, Jules has finally hit bottom and has locked herself in her pink bedroom with the windows open to the freezing winter. Billy, armed with a lighter and a can of hairspray, explains the meaning of the movie’s title.

LOWE The spray-can scene was always in the script. It was a silly scene, but it explains that everything we are feeling is like Saint Elmo’s fire: It’s there for a fleeting, shining moment and then it’s gone. It’s not the worst analogy ever.

MOORE Sitting on the floor with all the windows open in the cold was a cringeable moment for me. It’s probably better that I haven’t seen the movie recently. I am sure I would find many more.

NELSON The music video we participated in is worthy of a cringe or two.

Afterburn

Every one of the principal actors and Schumacher went on to have long careers, but their feelings about the movie remain mixed.

MCCARTHY None of those [young adult] movies at the time got great reviews. But they became what they became because they were the first generation of films that

people could take home on VHS. Young people could take ownership of us in a way that no generation ever did before.

SCHUMACHER I resented the Brat Pack title. We were on the cover of *New York* with a fabulous picture of the cast, but it coined the term. It was such an unfair thing, but in some strange way it may have solidified the movie in some people’s minds.

NELSON Acting in *St. Elmo’s* was clearly instrumental in my being included in, and branded negatively by, the fictional Brat Pack. Being portrayed as professionally irresponsible has diminished my opportunities.

MACDOWELL People say things to me about Kirby and Dale to this day. I was walking in London one evening and I had these girls yell out to me “Dale Biberman!” really loud. And I yelled back, “Where is my Kirby Keger?”

LOWE People love this movie, or we wouldn’t be talking about it 32 years later. It is very kitschy and it’s extremely dated. There is a lot of great stuff to hate-watch in it. But at the end of the day, when Billy Hicks gets on the bus and pulls away, you will cry. ♦



5-MINUTE ORAL HISTORY

THIRTYSOMETHING UNDER COVERS

The creators' bold embrace of a realistic same-sex bedroom scene cost ABC more than a million in ad revenue. But it was worth it.

The show about seven friends facing middle age was anything but provincial. In November 1989, thirtysomething became the first series in TV history to show two gay men in bed together. Here, key players look back at the controversy.

MARSHALL HERSKOVITZ, CO-CREATOR We had no conversations with ABC until we turned in the script. Then we got a call from the head of standards and practices, who said, "I just want to make it clear that this is not going to be a conversation. Our policy is as follows: 'ABC is in support of the idea of two gay men being in bed together. However, two gay men kissing will never appear on the ABC network.' And we proceeded to get into a screaming argument where, I'm embarrassed to say, I brought up things I shouldn't have, including Germany in 1936. **ED ZWICK, CO-CREATOR** Richard Kramer, the author of the episode, said, "I believe that the most

1989

Above
David
Marshall
Grant and
Peter
Frechette

revolutionary thing about it is that you have two men in bed being like anybody else. Goofy, funny, and normal. And that's what I want the audience to see. I don't care if they kiss or not."

DAVID MARSHALL GRANT, ACTOR Richard asked me at the gym if I wanted to do this part. I said no because I wanted to be a movie star and you can't be an out gay movie star. But then I got the script and it was such an honest, modern, hip portrayal of two gay guys, I said yes.

PETER FRECHETTE, ACTOR I was used to playing gay parts by 1989, so it wasn't a thing I would have cared about except, weirdly, wondering if my boobs were going to be too fat. I never thought this scene would create such a stir. We didn't even kiss! But I maintain that because I lit up a cigarette, that it really conferred the carnality of the moment, that it was postcoital. That smoke is what raised the stink! —BILL KEITH



WHEN ACTORS GET CUT

A Gym Teacher Visited *The Breakfast Club*

1985

All of the adults in *The Breakfast Club* are either clueless or condescending, but once upon a time, there was a decent grown-up character in John Hughes' teenage classic. Actor-turned-writer-director Karen Leigh Hopkins was originally cast as a fresh-out-of-college gym teacher who gives an inspiring speech to the students about life after high school. She shot multiple scenes, including several takes where Hughes would give her improvised lines in an attempt to crack up Anthony Michael Hall, but one morning, she received a call telling her to go home: Her part had been cut. "Did I wish I was in that film?" she says now. "So much. I went the day that it opened. It was a full audience, and I watched where I would've been just to make sure I wasn't in it." Hopkins never got a full explanation as to why she was cut, but she denies a rumor that her character was only written to provide a gratuitous nude scene. (She never shot one.) It wasn't all bad news, though: Hopkins later sold her first script to a Paramount exec who recognized her name from *The Breakfast Club*, launching a screenwriting (*Stepmom*; *Because I Said So*) and directing (*Miss Meadows*) career. Still, she does feel a twinge every time she hears *Simple Minds*' "Don't You (Forget About Me)." "And as a director," she adds, laughing, "I'm very mindful if I do have to cut anyone to let the actor know." —DEVAN COGGAN

Judd
Nelson,
Ally
Sheedy,
Emilio
Estevez,
Molly
Ringwald,
and
Anthony
Michael
Hall





Clockwise from top left: The dungeons; Barth's Burgery; Mom (Abby Cadogan); Dad (Les Lye); the trademark green slime

THREE THINGS YOU NEVER KNEW

What They Really Couldn't Do on *You Can't Do That on Television*

1981-90

1 ITCHY-FINGERED

firing squads and cannibalistic cooks aren't typical kids'-show fare, but then *You Can't Do That on Television* wasn't a typical kids' show. Launched in 1979 as a hyper-local Canadian program, the sketch series was picked up in 1981 by a then-fledgling Nickelodeon and grew into one of the network's flagship shows over the decade. "It was anarchistic," recalls writer-director Geoffrey Darby, who developed the show with creator Roger Price. "It was basically a live-action cartoon." Despite the duo's unconventional ethos, the 10-season series did abide by three particular rules.

—AMY WILKINSON

1

2 DON'T LET THE KIDS ALWAYS WIN

Despite being a show hosted by kids for kids, youngsters didn't always triumph over their dim-witted adult counterparts. In fact, the opposite was often the case, according to Darby. "Usually the adults won, if you actually [kept track]. It was important that these kids who were on a television show had their comeuppance," he recalls. "Otherwise, the audience says, 'I don't like that kid because he's arrogant.' So you have to bring them down a peg, which is what we did." And that's also where the signature green slime came in.

2

3 DON'T TALK SEX

Given their tweenage target audience, Darby and Price decided very early on that the birds and the bees would play no part on their series. "It's a minefield," explains Darby. "I think there were two kisses on the whole show. There were lots of date-y jokes and things like that. 'I remember one—I always loved the joke; I probably wrote it, that's why—it was 'Every time I see a pretty girl, I drool.' That was [actor] Kevin Kubusheskie with Lisa Ruddy and Christine 'Moose' McGlade sitting on the set. And [the girls] go, 'I've never seen you drool.' And [he's] like, 'Of course not, it's every time I see a pretty girl, I drool.' That's about as close as we got to that kind of stuff. But no sex. Very important. Not between the adults, not anywhere."

3

DON'T GET TOO REAL

Gallows humor had its place (hello, firing squad), but the creative team did try to steer clear of plotlines that would be truly triggering for children. For instance, when *You Can't Do That on Television* debuted, Dad (played by Les Lye) was originally conceived as a drunk. "That lasted one episode until a cop said to us, 'Boy, I know guys just like that,'" recalls Darby. "We went, 'Oh my God! You're so right.' It's too real, and therefore it's not really a cartoon. So we made him a slob instead. And then we made him a senator because we thought, 'What kind of guy can be really wealthy and just sit around all day?'"



The costars of the "Physical" video were mainly friends of the clip's choreographer, Kenny Ortega

BEHIND THE SONG

Olivia Newton-John's "Physical"

She dominated the Hot 100 for 10 straight weeks with her 1981 smash. Nearly four decades later, the Australian singer-actress opens up about the making of her unlikely hit—and that crazy sexy video. **By Madison Vain**

Steve Kipner and Terry Shad-dick, who wrote "Physical," originally had Rod Stewart in mind to perform it. How did it make its way to you?

Roger Davies was my manager at the time; he played it for me and I knew it was a very catchy song! Jon Farrar, my producer, and I stuck pretty close to the demo, although he added his amazing guitars. I wasn't actually aware at the time that it was written for [Rod

Stewart]. I must talk with him about it one day. Like, did he ever hear it?

With lyrics like "I took you to an intimate restaurant/Then to a suggestive movie/There's nothing left to talk about/Unless it's horizontally," the song was pretty racy for the '80s. Did you have second thoughts before releasing it?

I recorded it and then suddenly thought, "Goodness, maybe I've gone too far!" It was a bit raunchier than I realized.

I called Roger and said, "We've got to pull this song!" He said, "It's too late. It's already gone to radio and it's running up the charts." I was horrified! [Laughs] I said, "Oh, wow...um...yeah...okay...well, maybe we should do a video and it should be about exercise—yeah! That's it! Let's make it about working out!"

Was your family as surprised as you were by the song?

Actually, no. My mom was a very

1981

forward-thinking woman. She was really open, so she probably thought it was funny. My dad may not have. [Laughs] But they were both supportive.

The clip was released in 1981—the same year MTV launched. What was it like having your video be a part of the music-video revolution?

It was very exciting! And we did the entire [Physical] album with videos. I think it was the first video album, if I'm correct. It was a lot of work. It was like making mini-movies. Each one had a story and different little parts.

Does any memory stick out as the funniest from the shoot?

For the shower scene, [director Brian Grant] originally wanted me to be in a swimsuit or underwear, and I said, "I can't do that! I'll do it in my clothes." Of course, that made it even sexier. [Laughs] But I didn't think about it at the time, I just didn't want to be in a suit or a towel.

This was one of the first times we saw you with that super-short hairdo. Did you cut it specifically for this?

[We] cut my hair like that the night of the American Music Awards. It was spur-of-the-moment. I had this wild outfit on and it was just like, "Shall we?" I've always been pretty bold with my hair because it grows back. I like change. I get excited by it, not scared by it.

Nearly 40 years later, how do you feel about the song and video?

I watch that video [now] and I wonder at my energy level. [Laughs] I wish I could still do all that! But I've had different periods and things that have been successful for me: I've had the country phase of my life, then I had "Physical" and *Grease* and *Xanadu*—they're all different. I'm very grateful for all the people who have written music for me.

• *Newton-John is now touring in support of her 2016 album LIV ON.*

OBJECT
OF OUR
AFFECTION

The original mask
photographed on
March 13, 2017,
in New York City



Photograph by
HENRY LEUTWYLER

THE PHANTOM OF THE OPERA

THE MASK

YEAR
1986

• The most famous mask in theater history may look simple, although its creation was anything but. The original Phantom himself, Michael Crawford, worked for weeks in London with theater makeup artist Christopher Tucker as they perfected it for the British premiere. "It was [designer] Maria Björnson's idea to have a half mask so that at least you could see some life in the eyes," recalls Crawford. "Otherwise I'd look like the Lone Ranger." Wearing a mask over a slew of prosthetics proved risky one particular night during the Broadway run. When Crawford's costar Sarah Brightman went in for the show's big kiss, she left with the Phantom's lip. "It stuck to her face," he says with a laugh. "So I pulled her back for a second kiss to bite that lip back off her mouth, then touched my mouth, looking as though it was a wonderful, emotional thing. But I was trying to stick the lip back on before the audience could see what happened!" —BREANNE L. HELDMAN



THE SHINING

THE ENDINGS YOU NEVER SAW The Overlook in Flames—and a Hospital Twist

1980

FANS OF STEPHEN KING'S NOVEL *THE SHINING* know the biggest departure in Stanley Kubrick's 1980 film adaptation was the radically altered final act. While King let cook Dick Hallorann survive and blew up the ghost-stuffed Colorado hotel in a gas explosion, Kubrick gave poor Hallorann (Scatman Crothers) an ax to the heart and added a riveting hedge-maze chase. *Heeeeeere's* why: "It was changed almost entirely because Kubrick found it a cliché to just blow everything up," says Diane Johnson, a novelist who wrote the script along with Kubrick.

Illustration by
MAR GERDA

"He thought there might be something that would be metaphorically and visually more interesting." As for Hallorann, he met his fate in the Overlook's lobby because Kubrick felt the movie needed another victim besides domestic rage-aholic Jack Torrance (Jack Nicholson). "Kubrick thought somebody should get killed because it was a horror movie," she says. Yet at least one major addition was chopped from Kubrick's early cut—a scene in a hospital where a recovering Wendy (Shelley Duvall) and Danny (Danny Lloyd) are visited by the



NG

hotel's manager, Ullman (Barry Nelson), who ominously hands Danny the same ball that an unseen ghostly presence rolled to him from room 237. The lengthy scene was included in preview screenings. But it was yanked—and the footage destroyed, per Kubrick's orders—after critics said the film was too confusing and Warner Bros. felt it was too long. “Stanley was actually very sad that he had misread the audience,” producer Jan Harlan says. “He trusted the audience to live with puzzles and no answers.” As years passed, Kubrick's cryptic additions to King's story became part of the film's appeal and another reason why *The Shining* will continue to terrify audiences forever...and ever...and ever... —JAMES HIBBERD

BEHIND THE VIDEO

“Video Killed the Radio Star”

The Buggles just wanted a cool, conceptual promo clip. They had no idea it would herald a pop culture revolution.

IN RETROSPECT, MTV'S DECISION to launch its programming on Aug. 1, 1981 with the Buggles' “Video Killed the Radio Star” seems strikingly obvious, but at the time, band member Trevor Horn had no sense of how the music-video medium would change pop culture. “I was on the road with Yes,” he says. “I found out after it happened. Kids were coming up to me and saying, ‘We’ve seen you on the telly: It was bigger than being in Yes!’”

Record companies had long allowed artists like the Beatles and Queen to create promotional videos, which were broadcast on U.K. shows like *Top of the Pops*, but at the Buggles' label, Island, Horn says, “you didn't [automatically] get one. Geoff [Downes, the Buggles' keyboardist] and I came up with concepts that we ran by Island. During the meeting, we thought, ‘They haven't made videos! Why don't we just find the best director?’” That led them to Russell Mulcahy, whose vision of metallic silver suits and a futuristic laboratory aligned with Horn's. “I was listening to Kraftwerk and thinking about the future,” says Horn. “In my head, the Buggles were a band manufactured on the computer.”

Recorded in 1979, “Video Killed the Radio Star” scored new life once it premiered on MTV, playing alongside videos by the Who and Pat Benatar. That winter, it became a Top 40 U.S. hit and went to No. 1 in several countries.

Though he's continued to produce for artists like Paul McCartney and Jeff Beck, Horn as a performer never matched the commercial success of the Buggles' breakout single, and he's wistful about the state of the art form he helped pioneer. “That anybody can make a video now for next to nothing is at once great and terrible,

1981

because it dilutes it a little bit,” he says. “You don't get many of the big-production ones that used to look so great.” And his role in launching MTV still blows his mind. “I was in a restaurant recently,” he says, “and they were [playing our video]. I thought, ‘I should jump up and mime to it!’” —ERIC RENNER BROWN



“Back then, videos were really exciting things,” says Horn. “You’d never seen anything like them!”



WHEN ACTORS GET CUT

What Really Happened After This Kiss in *E.T.*?

In a deleted scene, Elliott gets sent to the principal's office for releasing the frogs and snogging a classmate.

That principal was played by... Harrison Ford.

By Anthony Breznican

IN ONE OF THE MOST MEMORABLE SEQUENCES in *E.T. The Extra-Terrestrial*, a home-alone E.T. shares a telepathic link with new best friend Elliott (Henry Thomas), who suddenly feels compelled to save the doomed frogs from biology-class dissection.

As the classroom erupts in chaos—and E.T. watches 1952's *The Quiet Man* on TV—a mesmerized Elliott channels John Wayne and Maureen O'Hara's dramatic, windblown, arm-swinging kiss and plants a big smooch on a tall blond classmate who would grow up to be a *Baywatch* babe. But 10-year-olds don't care about mushy stuff. "I was really scared and really nervous, and I believe

1982

that Henry was too," says Erika Eleniak, who describes Thomas as having been "in the girls-are-yucky phase." "In fact, I remember him saying that he was in a girl-haters club. So I'm sure for him it was overwhelming. And I remember I was crying."

Thomas was more interested in the scene that followed, one that was cut from the finished film but would have featured a famous cameo. After Elliott's outburst, he's dragged to the principal's office, where he's lectured by none other than Indiana Jones. Harrison Ford, who was then dating *E.T.* screenwriter Melissa Mathison, agreed to shoot the cameo at the behest of his future wife and his friend,



Left Henry Thomas and Erika Eleniak lock lips in *E.T.*; above director Steven Spielberg, Harrison Ford, and screenwriter Melissa Mathison on set

director Steven Spielberg. He played against type as the uptight, condescending principal. “When I met Steven, the first thing out of my mouth was ‘I love *Raiders of the Lost Ark*,’ and my hero was Harrison Ford,” Thomas told EW during an *E.T.* reunion in 2012. “I basically was just excited to meet Steven in hopes that I would meet Harrison.”

In the deleted scene, which popped up online years after a rough cut was teased on the 1996 laserdisc, Ford peers through the blinds of his office while muttering to Elliott that the boy is his “own worst enemy.” But Elliott still has a psychic connection to his alien friend. “So as *E.T.* is levitating all of the communicator paraphernalia up the stairs [back at home], Henry starts rising off the ground in the chair, until his head hits the ceiling,” Spielberg said. Just before Ford turned back, “*E.T.* loses control of the weight of everything and it all falls down, and Henry comes crashing down to the ground and lands perfectly. Four-point landing. The principal turns around, and as far as he’s concerned, nothing ever happened.”

Ultimately, the scene was discarded, in part because it dwelled too heavily on an adult. Until the final act of the movie, Spielberg shot everything from a child’s-eye level, never showing the faces of any of the adults except Mary, Elliott’s mother, played by Dee Wallace. “She was like one of the kids,” Spielberg said.

Still, “that was a very big day for me,” Thomas recalled. So what does a boy say when he gets to work alongside his hero? Thomas shrugged, a little abashed even all these years later. “You don’t end up saying anything.”

(ADDITIONAL REPORTING BY DEVAN COGGAN)

• Thomas will appear in the film adaptation of Stephen King’s novel *Gerald’s Game*. Eleniak is writing a movie about the supernatural.

BEHIND THE VIDEO

“Express Yourself”

Insiders have something to say about Madonna’s groundbreaking video—and it goes something like this

1986

WHEN YOU’RE THE QUEEN OF POP, ONLY THE MOST OVER-THE-TOP music video will do. So for the second single off her *Like a Prayer* album, Madonna teamed up with director David Fincher, who was working almost exclusively on music videos at the time. (It’d be another six years before he broke big as a film director, with *Se7en*.) Inspired by Fritz Lang’s dystopian film *Metropolis*, the clip starred Madonna as a crotch-grabbing doyenne of a factory filled with enslaved shirtless Adonises, most notably model Cameron Alborzian (who’s now a noted yogi). Not surprisingly, “Express Yourself” was an instant sensation on MTV—and, at the time, the most expensive video ever made—raking in accolades for its flipping of gender norms. “Madonna was a strong female presence,” says producer Gregg Fienberg. “In that video she really stepped into the forefront, promoting women’s power.” Here, Alborzian shares secrets from the set. —RUTH KINANE



THAT CAT WAS A CHAMP...

To cope with working as late as 4 a.m., Alborzian adopted an inspirational mantra: “I thought, ‘If the cat can get through this, then I can too,’” he says. But unlike the model, the feline had a stand-in. “It was very professional, but it could only work a certain amount of hours.”



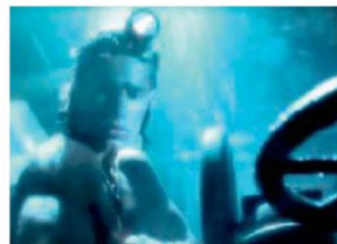
...BUT ALSO A TROUBLEMAKER

“There were quite a few takes,” Alborzian recalls of one of the video’s most memorable shots, in which Madonna drenches herself in milk. “Because it was liquid, we had to take it five, six, seven times to get it right. It’s tricky when you have liquid and a cat in a scene.”



MADONNA WAS A LITTLE NAUGHTY...

Despite having to simulate sex with a pop star, Alborzian insists there was nothing awkward about their love scene. “Madonna likes to play, so it made things a lot more fun,” he says. “She was probably more naked than she needed to be.”



...AND SHE WAS A BLAST TO HANG WITH

Alborzian recalls an upbeat, social vibe on set: “[Madonna’s then boyfriend] Warren Beatty was there, Herb Ritts was there, it was just an amazing time. We hung out in each other’s trailers and she was very positive about life, just living it up.”



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HOLLYWOOD'S GREATEST

UNTOLD STORIES

of the



It was a great time for slaying, if your name was **BUFFY**—and for satirizing suburban high school life, if you were **DARIA**. But the decade that gave us **SEINFELD**, **FRIENDS**, and **SEX AND THE CITY** also included some incredible moments that never made it to the screen, including alternate endings for **SE7EN**, **MY BEST FRIEND'S WEDDING**, and **THE BLAIR WITCH PROJECT**. (Let's just say it works out better for Julia Roberts than it does for a certain guy lost in the woods.)



UNDEAD

Photographed on March 7,
2017, in Los Angeles

**TWENTY YEARS
AFTER FIRST
SETTING FOOT IN
SUNNYDALE,
THE CAST AND
CREATOR OF
BUFFY THE
VAMPIRE SLAYER
HEAD BACK TO
THE HELLMOUTH.**

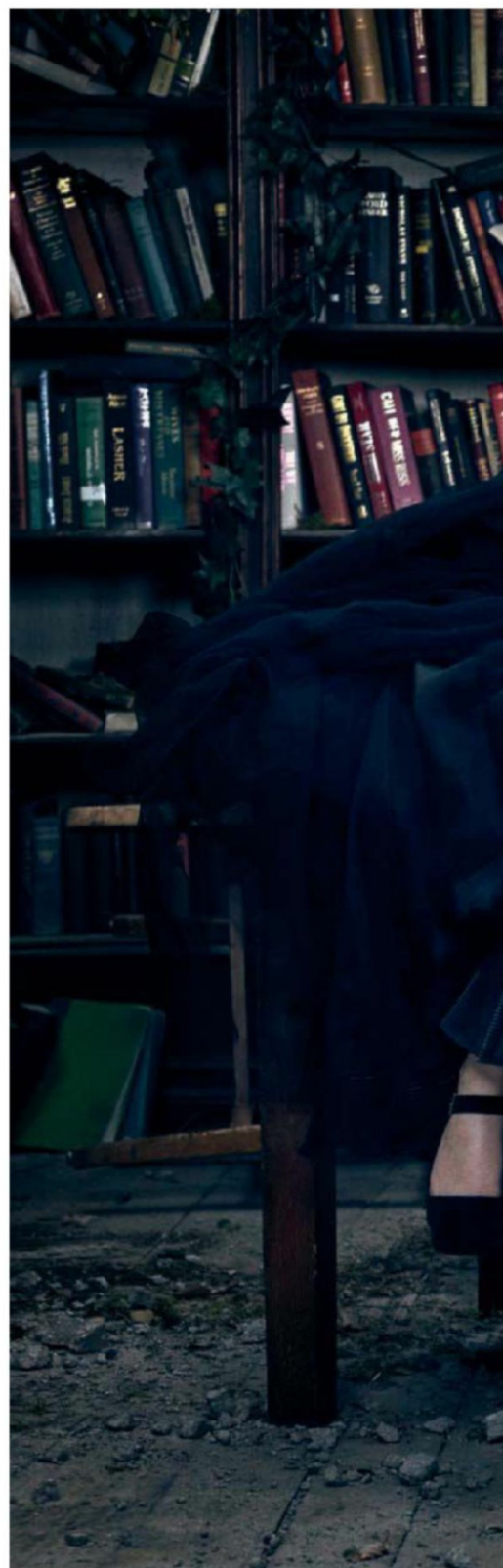
BY TIM STACK
@EWTimStack
PHOTOGRAPHS BY
JAMES WHITE

BACK AGAIN

Y

**YOU KNOW
IT'S BEEN A GOOD
PARTY WHEN
JOSS WHEDON
DANCES. AS
THE SUN BEGINS
TO SET ON
THIS WARM
MARCH DAY IN
LOS ANGELES, THE
AVENGERS
DIRECTOR POPS
SOME CHAMPAGNE**

and can't help but groove a bit around Milk Studios. He has reason to be happy: His most beloved creation, *Buffy the Vampire Slayer*, is celebrating its 20th anniversary, and *Entertainment Weekly* has gathered the cast for their first joint interview and photo shoot in more than a decade. "This is surreal," says Whedon. "For the most part, this is like a high





PREVIOUS SPREAD Amber Benson, Alyson Hannigan, Nicholas Brendon, Emma Caulfield, Alexis Denisof, Charisma Carpenter, Seth Green, David Boreanaz, Sarah Michelle Gellar, James Marsters, Michelle Trachtenberg, and Kristine Sutherland with creator Joss Whedon *foreground* **ABOVE** Gellar

school reunion but much worse because they all still look really great. I was hoping some of them would puff out a bit. But that did not take place.” ¶ In between shots, the actors share photos of their kids with castmates and catch up on life post-Sunnydale. “I make an excellent macaroni casserole if anyone’s interested in doing a potluck,” jokes Seth Green, who played dry-humored musician (and werewolf) Oz. And like most high school reunions, amid all the fun, a sense of reflection washes over the participants. “It was the role of a lifetime,” says Alyson Hannigan, who played Willow. “I met the love of my life [costar Alexis Denisof, who played timid Watcher Wesley]. And just to get to go to work every day and have Joss sort of train me—I’ll never have a better experience than that.” But it’s the show’s star Sarah Michelle Gellar, who played the title role from 1997 to 2003, who encapsulates the moment they’re all experiencing: “I’m so incredibly proud of what we all created. Sometimes you need distance to really understand the gravitas of that. I appreciate everything about that job. As an actor, all you ever want to do is leave your mark—you want to do something that affects people.” ¶ Into every generation a Slayer is born and, with her, a TV series that pierces pop culture like a stake through the heart. Over the course of its seven-season run (all of which are now available on Hulu), *Buffy* garnered one of the most loyal fandoms in television history, thanks to its unlikely but oddly seamless blend of genres (horror! comedy! teen soap! tragedy! musical!?) and one of the most unique heroines ever seen on screen. The series followed bloodsucker-hunter Buffy Summers as she navigated the horrors of Sunnydale High, both real (being the new kid, finding a date to the prom) and supernatural (snake monsters, hyena people). “It’s the ultimate metaphor: horrors of adolescence manifesting through these actual monsters,” says Gellar. Adds David Boreanaz, who played Buffy’s vampire paramour Angel, “When you’re going through a really horrible part of your life, like your teenage years, you feel alone. And *Buffy* was a way to tell the audience you’re not alone.” Emma Caulfield, who played bunny-phobic former demon Anya, echoes Boreanaz: “It just touched on really basic human emotions, like a life blueprint. ‘I don’t have any friends. I feel isolated.’ Those sort of core human emotions.” ¶ In honor of *Buffy the Vampire Slayer* turning 20 years old (and still looking damn good), EW reminisced with the cast and Whedon about making TV history, whether *Buffy* could ever return, and the biggest question of all: Angel or Spike?

Buffy Is Born...and Then Reborn for TV

Buffy Summers was super unpopular in the beginning. Like, a big loser. Whedon’s initial script became a campy 1992 movie starring Kristy Swanson, which bombed at the box office, grossing only \$16.6 million. “It was the first screenplay I ever wrote, and it came from my love of horror



movies. I felt very upset about the horror movies killing all the girls, particularly the blond party girls,” explains Whedon. “I imagined more of a horror movie. The ambition of it was not huge. It wasn’t until some years later when it was proposed as a TV show [by future Fox exec Gail Berman] that I started thinking that there’s something to do here beyond just punching a genre in the face.”

Clockwise from right: Brendon; Caulfield; the *Buffy* gang in 1997



The rebooted small-screen version of the *Buffy* script had more, well, bite. “It was just something that was more interesting than the generic scripts for women,” remembers Gellar, who had just finished two years on *All My Children* and was initially cast as bitchy Cordelia (Charisma Carpenter later landed the role). “The words, the writing—you could just tell it was different. Who doesn’t want to play a character named Buffy the Vampire Slayer?”

To lure networks, Whedon shot a 25-minute presentation pilot, which he readily admits was a catastrophe: “It was a terrible, terrible experience. It was my first time directing and everybody was really pissy and defensive and annoying. We were falling behind and Fox production was freaking out. I just kept getting footage that didn’t look like what was in my head at all. There was a moment where we had to finish a giant stunt night in the theater and I stood outside the auditorium and I was like, ‘I just want to go home. I want to go home and I want my mommy.’” Adds Gellar: “The pilot presentation was a disaster of epic proportions. That was certainly not indicative of what the show was going to become. But you just knew—there was something there.” Fledgling network The WB agreed and ordered *Buffy* to series. Whedon says the network initially had concerns about how to sell it. “They actually were trying to sell it to the affiliates as *Slayer* behind my back,” he remembers. “[Then WB CEO] Jamie Kellner kept saying, ‘People will not come to the party with that [other] title.’ I just said, ‘You have to accept the idea that this is the party you’re throwing. The title is the show: It’s action, comedy, and horror all in one sentence.’”

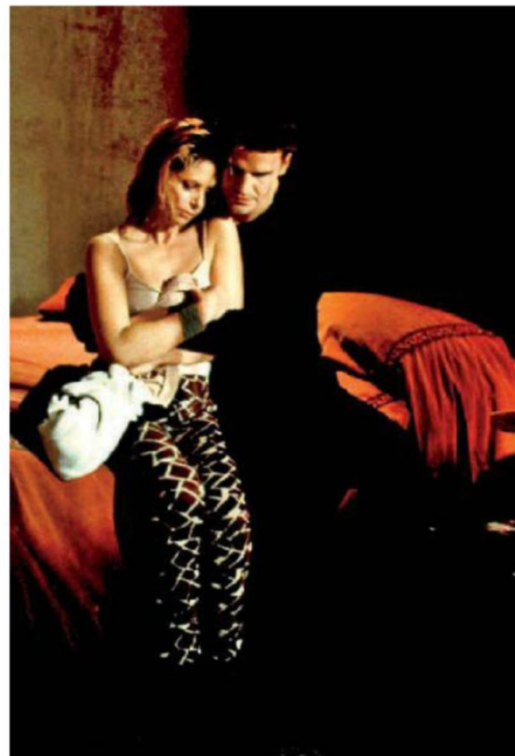


Debuting on March 10, 1997, *Buffy* found its titular heroine and her single mother, Joyce (Kristine Sutherland), arriving in small-town Sunnydale after Buffy was thrown out of her last school. She immediately bonds with sarcastic Xander (Nicholas Brendon) and ever-optimistic Willow (Hannigan, who took over from the actress who played the role in the pilot presentation), and soon finds her Watcher in school librarian Giles (Anthony Stewart Head). The friend group quickly turns into a slaying society (known as the Scooby Gang as of season 2) once it's revealed that the seemingly ideal Sunnydale is at the base of a Hellmouth, a gateway for vampires and other foul creatures to roam free.

The series gave The WB its highest Monday-night ratings yet, ushered in the network's evolution into teen programming (*Dawson's Creek* and *Felicity* would come later), and turned the mostly unknown cast into bona fide stars. "I was in Seattle and I was walking through a mall and I started getting chased by about 20 girls," says Brendon. "I had to do a headfirst slide into the Abercrombie & Fitch dressing room."

Buffy Gets Next-Level

While many shows suffer a sophomore slump, *Buffy* found its creative groove in season 2. Buffy's romance with vampire Angel (Boreanaz) was a hit with fans, but Whedon felt that in order to grow the series and the characters, the honeymoon needed to end. Buffy sleeping with Angel for the first time signaled the former's loss of virginity and transformed the latter into a malicious Angelus. "We had Buffy and Angel get together and people were very excited





Clockwise from far left: Boreanaz; Denisof; Carpenter; Gellar and Boreanaz

by it, but they are not writers on the show,” explains Whedon. “We sort of were like, ‘How do we do this? How do we keep it interesting?’ We realized, ‘Oh, yeah, they’ve got to sleep together so that he can become the worst person in the universe.’ The episode where he turned is probably the most important episode in the history of the show. Even writing it, I was like, I had no idea that I could be such a d---. It was powerful and beautiful.” Says Gellar: “There’s something so beautiful about that story about first love and then they spend that first time together and it literally pushes him to the dark side. It was the ultimate metaphor for the guy who didn’t call.” One of the most defining moments in *Buffy*’s run, the two-part season 2 finale, “Becoming,” found Angel finally regaining his soul before Buffy was forced to kill him to save Sunnydale. It’s representative of *Buffy*’s ability to take supernatural goofiness and imbue it with emotion and tragedy. Boreanaz was in New York not long after

the episode aired and witnessed the fan reaction with his own eyes. “I remember doing an appearance at some store and they had to shut it down,” he recalls. “I couldn’t get out—it was like Beatlemania. There were just fans for blocks. The police officers were like, ‘S---, man, this is crazy.’”

Season 2 was also notable for the introduction of platinum blond blood-sucker Spike (James Marsters). He was supposed to last only one season but was incredibly popular with viewers and eventually became Buffy’s second vampire love after Boreanaz was spun off onto his own series, *Angel*, in 1999. The debate over whether Buffy should be with Angel or Spike still rages within Buffy fandoms. “I get a lot of hate and a lot of death threats—seriously,” says Gellar. “There was something so beautiful to me about Buffy and Angel’s story. I think that Spike understood a different part of who Buffy was, and I think she needed to discover it. But for me as Buffy, I think Angel.” Even Whedon says he has trouble picking a winner in this fight. “I’m split right down the middle because in terms of a relationship, Spike’s kinda your guy because he actually went and got a soul because of her. But [Angel and Buffy’s] is the grandest love story I will ever tell. You can’t argue with that.”

Buffy also had another romance that transfixed fans: In season 4, the previously straight Willow began dating fellow witch Tara (Amber Benson). Whedon broke the news to Hannigan in between scenes in season 3. “We were walking in the parking lot and he just said, ‘Willow’s going to get a friend and she’s going to be a special friend,’ and I didn’t really know what that meant.” But the twist was a progressive and important development for the series. “I’ve never had anything but a positive reaction, and it’s been such a profound thing for



Left
Benson and
Hannigan
in "Once
More, With
Feeling";
right
Benson,
Hannigan,
and Green

people," says Hannigan. Adds Benson: "We got a lot of letters. I think there were a lot of young people who felt very isolated, and to see two characters on a television show be accepted by a group of peers changed the game."

Buffy Goes Dark

Much of *Buffy the Vampire Slayer* focused on supernatural creatures that the Scoobies had to vanquish. But in season 5's "The Body," Whedon forced Buffy to face something decidedly mortal and universal: the death of her mother. The episode, which has no musical score, opens with a single unbroken shot of Buffy coming home and finding Joyce dead on the couch. Then it follows everyone, including sister Dawn (Michelle Trachtenberg), receiving the news. "Joss wrote complete dialogue for when Buffy comes to tell me," remembers Trachtenberg. "The whole scene was scripted. And then I think at the very end he used the shot which was silent and just her telling me and my reaction."

Whedon came at that hour from a very personal place. "I lost my mother in a car crash when I was 27, and the intent was to capture just that first day, the very still-trapped-in-amber, almost boring essence of grief," he says. Adds Sutherland: "Most fans end up talking to me about 'The Body.' There's so many people all over the world who lost a parent and weren't able to process it, and it helped them. And that's amazing." For Gellar, who is close to her own single mother, the episode was grueling. "I'm so proud of it, but I can't watch it," she says. "It's too hard for me."

The intense toll of making *Buffy* coupled with the series moving from The WB to UPN due to budgetary issues greatly affected Whedon. He stepped aside as showrunner at the end of season 5, and longtime writer-producer Marti Noxon (*UnREAL*) took on the role. "I was very angry," says Whedon of the network shift. "I was very beat up in a lot of ways. I was like, 'I can't deal with this right now so I'm going to go away and write the musical episode.'" *Buffy*'s now-iconic musical hour, "Once More, With Feeling," found Sunnydale residents forced to sing their emotions due to a tuneful demon. "On some weekends, Joss



BUFFY THE VAMPIRE SLAYER: 20TH CENTURY FOX FILM/EVERETT COLLECTION



(PHOTO SHOOT) CARPENTER'S HAIR: RAUL ALVAREZ; MAKEUP: REBECCA JANIANI; DRESS: DOLCE & GABBANA; SHOES: SAINT LAURENT; GREEN'S GROOMING: KATY MCCLINTOCK; SWEATER: JOHN VARVATOS; JEANS: G-STAR; BOOTS: SAINT LAURENT; BOREANAZ'S GROOMING: SONNIE ZEE; MAKEUP: JACQUELINE HOLLAND; HAIR: MARC ROZSA; POSTWORK: AGENCY; MAKEUP: MARCO DE SOUZA; WHITE LINDS: JIMMY CHOO; JEWELRY: TRICKY BEAMON; SUTHERLAND'S HAIR: STEVEN MASON/SCHWARZCOFF/EXCLUSIVE ARTISTS; MAKEUP: BLONDIE/LAURA MERCIER/EXCLUSIVE ARTISTS; DRESS: VALENTINO RED; SHOES: ALEXANDRE BIRMAN; JEWELRY: ERICKSON BEAMON; ERICKSON BEAMON; SUTHERLAND'S HAIR: STEVEN MASON/SCHWARZCOFF/EXCLUSIVE ARTISTS; MAKEUP: BLONDIE/LAURA MERCIER/EXCLUSIVE ARTISTS; DRESS: VALENTINO RED; SHOES: ALEXANDRE BIRMAN; JEWELRY: ERICKSON BEAMON



Clockwise from top: Sutherland; a portrait of Anthony Stewart Head, who was unable to attend the reunion; Trachtenberg

Painting by VINCE PASTICHE

Carpenter: "I think the fans would just go crazy if something like that would happen. It would make so many people happy." But Gellar isn't looking to mess with *Buffy*'s legacy: "At a certain point, when things are magical, you don't want to go back and *Godfather III* it—right? I'm sure the fans are incredibly disappointed to hear that answer, but I think they'd be more disappointed if we created something and it didn't live up to the expectation, because the expectation is so incredibly high."



Fans and viewers can visit ew.com/buffy to watch the full interview with the cast of *Buffy the Vampire Slayer*, now streaming on PEN, and join the conversation with @peopleenetwork, #BuffySlays20, and #BuffyReunion

Besides, for those who made it and for those fans who love it, *Buffy the Vampire Slayer* will always be more than just a show. "The most important thing to me is that I have had people come up to me and say the show made them feel different about what they could be, about what they could do, about how they respond to problems, about being a female leader," says Whedon. "People getting strength from my own little terrors is..." He trails off, then adds, "There is no better legacy than that." ♦



SE7EN

THE ENDINGS YOU NEVER SAW **John Doe Lives**

1995

"WHAT'S IN THE BOX?!" BRAD PITT'S AGONIZED wail still haunts us 22 years after the release of *Se7en*, which devastated audiences with its brutal climactic twist of detective Mills (Pitt) executing the sadistic-yet-defenseless John Doe (Kevin Spacey) after the serial killer sent a special delivery of Mills' pregnant wife's (Gwyneth Paltrow) severed head—punctuating Doe's epic sin tableau with a bullet of Wrath. As you might expect,

Illustration by
**FRANCESCO
FRANCAVILLA**

persuading a major studio like New Line to embrace screenwriter Andrew Kevin Walker's bleak ending wasn't easy—especially after early test audiences didn't like it. "The scores were only at 70 percent," recalls producer Arnold Kopelson. "I was concerned that the film would be a disaster." Even before the test screenings, other possible endings were debated. Kopelson says director David Fincher (who declined to



comment) wanted the final scene to be even bleaker, cutting to black right when Mills pulls the trigger. Producers and the studio tried to concoct some kind of alternative that might soften the blow. (Pitt once told EW the studio wanted Mills' dog's head in the box instead, but Kopelson doesn't recall that barking mad option.) The team considered having Mills' partner Somerset (Morgan Freeman) successfully prevent Doe's execution, or possibly execute Doe himself so that Mills at least wouldn't go to prison. Ultimately Walker's ending was, despite its darkness, too perfect to change. Kopelson did successfully lobby for a coda, however, where Somerset is assured Mills will be cared for. "My concerns were diminished by the fourth day of release," Kopelson says. "There was a huge audience reaction, which grew every day. For many weeks throughout the world, it played to packed theaters and it went on and on." —James Hibberd

5-MINUTE ORAL HISTORY

FRIENDS: PHOEBE'S SEDUCTION

"The One Where Everybody Finds Out" was Must See TV (with two Emmy nods to prove it) at its farcical finest

With season 4 of the NBC hit drawing to a close in the spring of 1998, the writers decided to introduce an unexpected romantic pairing: pals Monica (Courteney Cox) and Chandler (Matthew Perry).

MARTA KAUFFMAN, CO-CREATOR, NOW CO-CREATOR/EP FOR GRACE AND FRANKIE

Our intention was not for them to be as serious as they became. When we were shooting the scene in London where we find out that Monica and Chandler have slept together, the reaction was so stunning.... We didn't expect applause to last for two minutes.

As Monica and Chandler's fling deepened into something more in season 5, the friends—one by one—learned the secret, beginning with Joey (Matt LeBlanc) and then Rachel (Jennifer Aniston). But the real fun started when Phoebe (Lisa Kudrow) spied the couple together—and launched a full-on flirt assault against Chandler.

MICHAEL LEMBECK, DIRECTOR

The scene where she [touches his] bicep—I don't think we ever got through it in rehearsal. Lisa was always the first one to break.

1998

Matthew Perry tries to bluff his way through Lisa Kudrow's faux come-on

After Phoebe's overtures grew more aggressive, Monica realized the trio was playing them—and decided to play back. ("They don't know that we know that they know.")

KAUFFMAN That's what sticks out to me, was trying to write it and see how many twists we could make without getting confused.

With neither side backing down, Phoebe and Chandler agreed to a date. Joey helped prepare Phoebe by effortlessly popping open her top, explaining that Chandler's "afraid of bras, can't work 'em."

LEMBECK As Matt talked through what he wanted to do, it became a technical exercise: Show the costumer what you want to do and see if she can rig the dress.

KAUFFMAN I'm trying to remember if it was snaps or Velcro. I think we ended up using Velcro...

The scene culminated in one of the most awkward small-screen kisses on record. Chandler finally pulled away, declaring his love for Monica.

LEMBECK I remember the incredible charge that went through the audience when he said, "I'm in love with Monica." It was electric.

—AMY WILKINSON





1 FRANK COSTANZA GOES TO POT.

"We went very far down the road with an idea that **Frank was going to need medical marijuana for his cataracts**," says Mandel. "We thought the idea of Jerry Stiller on pot just seemed like comedy gold. We heard that *Cybill* writers had a similar story in the works, and it was enough to make us put the idea aside. We were really rigorous about not wanting to repeat things."



5 SEINFELD GETS A CHANGE OF SCENERY—BUT NOTHING CHANGES.

"The idea was that Jerry and the gang go on a vacation somewhere—say, Mexico—and they would check into their hotel rooms, and Jerry would end up with a hotel room right across from Kramer's hotel room, so the hotel-room dynamic would have been the same as the apartments," says Mandel. **"The entire episode would have taken place in Mexico but everything would have been kind of the same—there would have been a Mexican diner that they sat in.** I just thought the idea of taking the building blocks of *Seinfeld*—the apartments across the hall and the coffee shop—and transporting that to Mexico would be really fun. When Jerry decided to end the show, and I realized they weren't going to be enough episodes [to do this], I was like, 'Oh God, I wish there was one more season.'"



4 KRAMER LAUNCHES A NEW BUSINESS THAT WOULD CHILL YOU TO THE BONE.

"Kramer was taking regular morgue-quality skeletons, refurbishing them, and turning them into museum-quality skeletons for teaching hospitals," recalls Schaffer.

"He would get all the bones together and buff them up real nice. At the same time, Jerry was doing appliance-store ads for Leapin' Larry's, and Jerry was having trouble with his dishwasher, because Kramer kept using it. Leapin' Larry says, 'Bring it in, we'll fix it.' So Jerry brings it in, he doesn't look inside, and Leapin' Larry opens it up and there's a tibia in there and he loses his s---: 'This is the worst practical joke ever to a guy who's missing a leg!' Larry [David, the series co-creator] just said, 'No. Kramer's not refurbishing skeletons!' And we're like, 'Come on! This is funny!' It turns out the show was fine without it. Kramer trying to refurbish skeletons sat on our board forever, and [when Larry left the show after season 7] we never used it. I guess Larry was right."

2 THERE'S SOMEONE YOU SHOULD MEET. WHO'S THAT, YOU SAY? IT'S THE PROMPTER.

"Alec [Berg, then *Seinfeld* writer] and I pitched this idea a few times," says Schaffer. "There was another comic, and she was a prompter. Jerry would be at lunch with her, and she would say, 'You know, I only had one bit that really killed.' Then she would wait, and he'd have to go, 'Which one?' 'The bowling thing. It only died one time, but that's because of who was there.' '[Sigh] Who?' Everyone knows someone like that, who just makes you pull it out of them. **Jerry was going to do an ad for an appliance store called Leapin' Larry's, and she was saying, 'If you're going to meet with Leapin' Larry, there's one thing you should really know about him.' It was the fact that he had a prosthetic leg. And Jerry just ignored it.** Then when Jerry wound up insulting him, he said, 'Why didn't you tell me???' 'Well, you didn't take the prompt. I tried.' It seems like the easiest device in the world: You ignore the prompter, and he or she actually has good information for you."

PLOTS YOU NEVER SAW

Seinfeld's Lost Story Lines

1994–97

Seinfeld gave you countless memorable moments over its nine neurotic seasons (shrink-age! Junior Mint! Master of your domain!). But what about the ones they *didn't* give you? Don't you deserve those as well? Here, former *Seinfeld* scribes David Mandel (*Veep*) and Jeff Schaffer (*Curb Your Enthusiasm*) open the vault and share a few story ideas that never made it out of the writers' room. **By Dan Snierson**

Illustrations by
JANNE IIVONEN



OBJECT
OF OUR
AFFECTION

The original costume
photographed
on March 13, 2017,
in New York City

3 THE SOUP NAZI WAS ALMOST A LOT MORE LITERAL THAN YOU THINK.

"We joked a whole bunch about an end scene that would take place in the jungles of Brazil, à la *The Boys From Brazil*, where the Soup Nazi would return to the other Nazis—the actual former Nazi war criminals—with his soup recipes," says Mandel. "It was sort of half-serious, half 'Should we do this?,' half 'We're never going to do it.' But it was much discussed. Going down a river and seeing lots of young boys with blue eyes from experimentation with the soups—it was a full coming together of soup and Nazi. Probably just as well that we didn't do that one."



Photograph by
HENRY LEUTWYLER

RENT

YEAR
1996

ANGEL'S SANTA DRAG

When it came to devising what kind of kitsch couture the irrepressible character Angel (Wilson Jermaine Heredia) would create for himself, *Rent*'s costume designer Angela Wendt focused on what the struggling drag performer would be able to afford. She landed on a scene-stealing fitted Santa jacket made with cheap fabrics, fake fur trim, and Christmas-tree tinsel accents. Sadly, author Jonathan Larson died at the age of 35 before the show even opened Off Broadway. Wendt and Larson hadn't discussed the costumes in detail, but a bittersweet exchange at the musical's invited dress rehearsal just days before he died has definitely stayed with her. "Jonathan sat behind me, and I was like, 'Oh, this is going to be interesting. I'll know exactly what he likes and doesn't like,'" she remembers. "When Angel came out in the Santa outfit, he got all excited and leaned forward and said, 'I love that, Angela.' So that was supercool, and heartbreaking, too." —JESSICA DERSCHOWITZ

• *Rent*'s 20th-anniversary tour kicks off April 11 at Boston's Citi Shubert Theatre.

SECRETS FROM THE SET

How to Make an American Pie!

Learn what *else* was inside the actual pie used in the unforgettable teen comedy. Plus: that chocolate treat from *The Help*, the deep-dish from Joffrey's tragic wedding on *Game of Thrones*, and more! **By Chancellor Agard**



YEAR

1991



2



MOVIE **HEARTBURN** | YEAR **1986**

Screenwriter Nora Ephron was a stickler when it came to the food featured in this semiautobiographical tragicomedy about the unraveling of a marriage. Each dish had to taste and smell a certain way, says property master James Mazzola. But he persuaded Ephron to lower her standards for the movie's climactic scene, in which Rachel (Meryl Streep) slams a key lime pie into the face of her cheating husband (Jack Nicholson). "That pie wasn't a full key lime pie because the consistency could hurt him," says Mazzola, who spent about a week preparing for the scene. "So I just did all the cream, and I put a little key lime in there just to see it. But I took the crust out!"

3



MOVIE **THE HELP** | YEAR **2011**

The infamous poop-pie scene in this Oscar-nominated drama about civil-rights-era maids in the deep South actually featured two pies: the buttery chocolate pie that Minny (Octavia Spencer) delivers to her former boss (Bryce Dallas Howard), and a modified one that Howard ate on camera. Lee Ann Flemming, a local baker in Mississippi, made both, but the Howard pie was vegan and sugar-free so that the actress could "eat lots of pie and not feel like she's been eating so much sugar," says property master Chris Ubick. The crew painted the Howard pie's crust so that it matched the pure chocolate one. (For Flemming's full-calorie-pie recipe, check out ew.com/pie.)

1

MOVIE **AMERICAN PIE**

Size definitely mattered when it came to finding the right apple pie for Jason Biggs' character, Jim Levenstein, to get intimate with in the comedy's most notorious scene. "I was looking for a pie that was as big as I could get," says the film's property master Chris Call. The larger the pie, Call reasoned, the better it would look with Biggs on top of it. He ultimately ended up purchasing the XXL pies from Costco. As for the hole in the top of the ravaged pastry, credit Biggs. "That was what we call 'actor action,'" says Call, estimating they went through about six pies to capture the unforgettable moment. "It's just the result of Jason 'workin' it.'"



4

TV SHOW **GAME OF THRONES** | YEAR **2014**

In "The Lion and the Rose," the second episode of season 4, an ornate pigeon pie is rolled out at the wedding reception for King Joffrey Baratheon (Jack Gleeson) and Margaery Tyrell (Natalie Dormer). It looked delicious, but it was inedible, thanks to a taxidermied-dove filling and a crust made from clay and polystyrene. The show's then supervising prop maker, Gavin Jones, and his team built 15 versions of the pie in Belfast before shipping them to Croatia for filming. Although the big pie led to Joffrey's death, the cast enjoyed to-die-for (and edible) individual portions of pie from a local Dubrovnik bakery that featured actual short-crust pastry, game meat, chicken, gravy, mushrooms, and no clay.

**MY BEST FRIEND'S WEDDING**

THE ENDING YOU NEVER SAW
Julianne Gets a Guy

1997

THE DAY AFTER THE FIRST TEST SCREENING OF

My Best Friend's Wedding, which follows Julianne (Julia Roberts) as she attempts to sabotage best friend Michael's (Dermot Mulroney) impending nuptials with Kimmy (Cameron Diaz), a studio executive asked director P.J. Hogan a question: "How are you going to save this movie?" The film ended with Julianne getting her comeuppance and failing to derail the wedding, but in the original script she met a new guy (John Corbett) in the final scene. Test audiences hated it. "They wanted her dead," says Hogan (who most recently co-wrote 2016's Aussie romp *The Dressmaker*). "They just couldn't understand her motives."

Enter Rupert Everett as Julianne's charismatic gay confidant, George. "We expanded his character," Hogan explains. "Every time Julianne talked to him, she'd explain why she was doing these terrible things; he's her conscience throughout." Hogan weaved in new sympathetic scenes with Everett, and eight months after the film wrapped, Roberts was back on set (an expensive wig covering her recent pixie cut) to shoot the new ending. This time, George arrives at the wedding to dance with her at the reception after the new bride and groom leave. "That one scene somehow gave the audience permission to forgive her," Hogan says. —*Ruth Kinane*

Illustration by
KAGAN MCLEOD

REUNION

Daria: 20 Y

On the 20th anniversary of the seminal MTV series' debut, **CO-CREATOR SUSIE LEWIS** admits that she's had Daria and her you have in high school are timeless," says Lewis. Happy to get the chance to return to the drawing board, Lewis and

1997



1

JAKE & HELEN MORGENDORFFER

Daria and Quinn's parents are living it up as retirees. Every time Daria speaks to them, they're venturing out on yet another cruise, but whenever they're back in Lawndale, they're breaking a sweat in their weekly dance class.

2

TRENT LANE

While his Mystik Spiral days are over, Trent has found, well, not success exactly, but...a functioning band in Trent Lane and the Mystikal Explosion. He lives with his four bandmates in Queens. Trent had some financial success with Mystik Spiral's one-hit wonder, "Freakin' Friends," but since then has been making ends meet as a bartender. He and Jane still spend a lot of time together, and Daria often joins in. (See? It's not weird anymore, guys.)

3

DARIA MORGENDORFFER

The sardonic teen has left the suburbs of Lawndale for New York City's Hell's Kitchen (naturally), where she's grown up to become the only female writer on a late-night talk show. She lives alone—except for her black cat named Godzilla, who is toilet-trained, thanks to Daria's hard work and dedication—and while she's tried the online dating game, she hasn't found anyone special quite yet. Oh, and in case you were wondering, she's gotten past her crush on Trent.

Years Later

bevy of misfits and stereotypes in her thoughts for quite a while since it ended its five-season run. “A lot of the feelings that **CHARACTER DESIGNER KAREN DISHER** imagined these updates on their beloved cast as they might be today. By Caitlin Brody

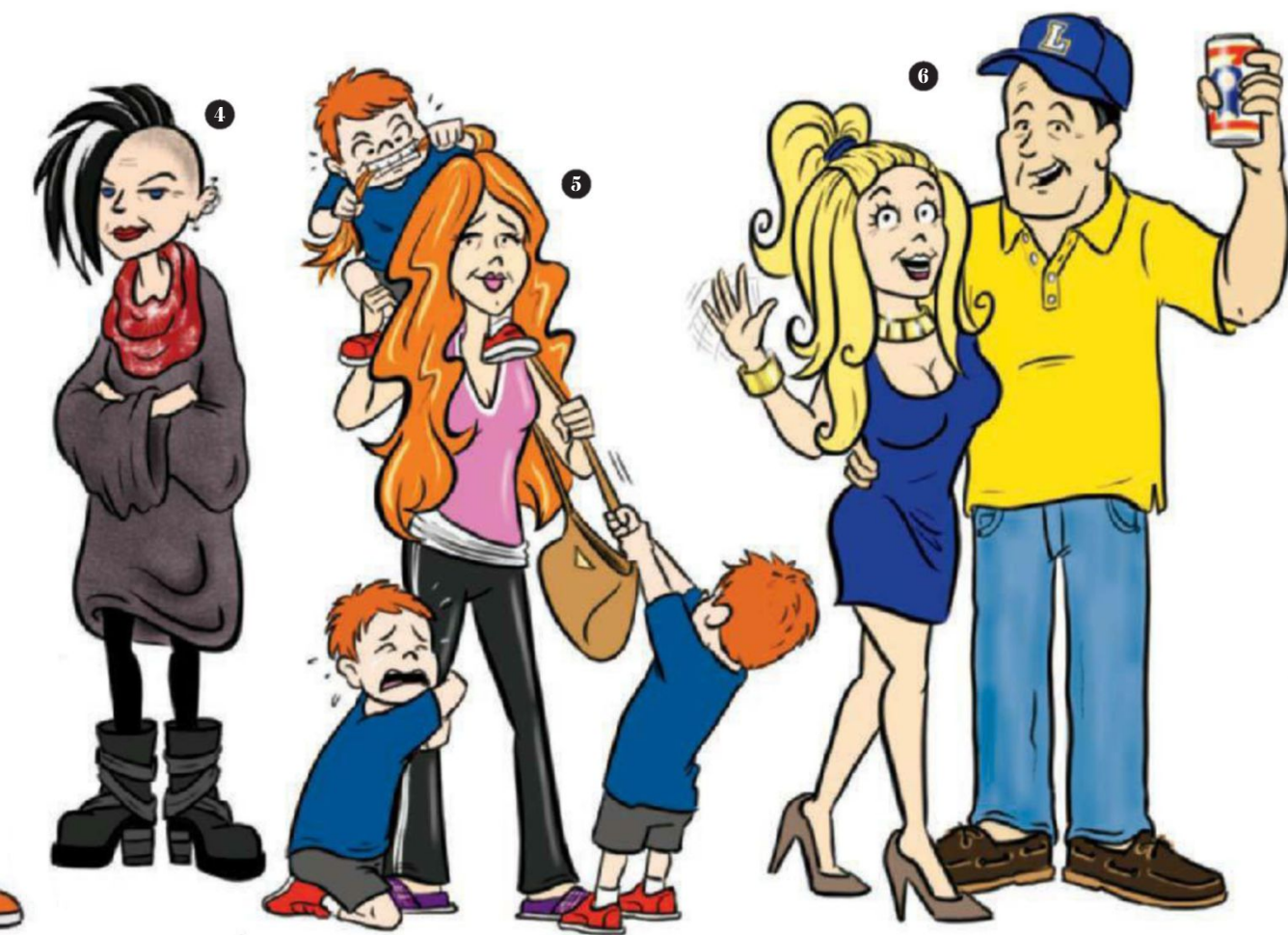


Illustration by
KAREN DISHER

4 JANE LANE

Daria's closest friend and confidante never gave up on her ambitions: She's a professional artist who's sold a few pieces, though she still hasn't "made it big." She lives in a loft in SoHo with her husband who's an archaeologist and rarely home, so luckily the besties get to spend tons of time together. They enjoy going to art shows and film events where you're supposed to socialize, but—surprise!—they only talk to each other.

5 QUINN

The younger sister of Daria has consciously uncoupled from her college sweetheart and dropped her last name. (Rumor has it that once Quinn realized his athletic abilities weren't going to cut it professionally, she was done.) Quinn has triplet sons—Timmy, Tommy, and Teddy—and she still lives in Lawndale. In between caring for her boys and her hair extensions, she's hard at work on her popular YouTube channel dedicated to dessert and skin care called "S'mores and Pores."

6 BRITTANY & KEVIN THOMPSON

The head cheerleader and quarterback of Lawndale High are married and have three girls and two boys. Brittany is the weathergirl at the local news station and moonlights as part-time cheerleading coach at Lawndale High. Kevin is a stay-at-home dad who dabbles in children's birthday-party entertainment. While he can't quite squeeze into his belly-baring uniform anymore, you better believe Brittany's cheerleading uniform fits her like a glove—and she wears it every Halloween.



BEHIND THE PILOT

LOOKWELL

Once upon a crime, Conan O'Brien and Robert Smigel built a batty vehicle for Adam West. It perished after only one episode. **By Dan Snierson**

1991

He starred on one of the most successful '70s detective shows. (Actually, it was canceled after three seasons.) He recites Shakespeare at will. (It's the same line every time.)

He's an unemployed actor-turned-acting coach who firmly believes that playing cops and robbers qualifies him to help the police solve crimes in real life. (It doesn't. And they don't want his help.) He is Ty Lookwell, the gloriously misguided hero of NBC's 1991 busted comedy pilot *Lookwell*, which aired only once—ranking dead last in that week's ratings—before slowly growing into the stuff of YouTube legend. Let's revisit this gonzo, gone-too-soon series starring Adam West by rounding up *Lookwell*'s creators: a pair of then SNL writers named Conan O'Brien and Robert Smigel.

Above: Adam West flashes a shield on *Lookwell*; below: creators Robert Smigel and Conan O'Brien

What were the first seeds? Adam West as a washed-up TV cop delivering lines like "Used to play detective... mind can't help but...make... deductions" seems like a good place to start.

ROBERT SMIGEL The best ideas happen almost by mistake. [Comedy writer] Spike Feresten told us, "I'm developing a show for Adam West on Nickelodeon." I was like, "What about a show where he's an actor playing a detective and thinks he can solve crimes? It's such a perfect vehicle for his insane brilliance."

What was it like to shape this character with Adam?

CONAN O'BRIEN He was great. My favorite thing is us meeting with him, and he wasn't really doing it the way we had it in our heads—and we realized it was because we had 1960's Adam West

doing it. At one point we said, "He's Batman!" Adam looked at us and right after that, it was, "Oh!"

Lookwell's levels of delusion are incredible. Were there lots of discussions about how far into absurdity to take him? Where was that line?

O'BRIEN The one area where it got hairy—and where people thought we had crossed the line—is in the acting class when he goes into his trances and we put in creepy music. That was a thing where you were either in or you were out. There were a lot of people whose opinion I respected who said, "Does he have a tumor? Is he a sociopath?" It's like when the clown gets scary.

SMIGEL A great line of Conan's in the show, which is the perfect answer to our ineptitude, was when they're telling Ty at the beginning of the show, "There's been several classic cars stolen around the neighborhood" and Ty's response is "Sounds like a string of classic-car thefts. You boys should check it out."

The Grinder had a similar premise—TV lawyer believes he can practice law in real life—and it lasted a season. Would *Lookwell* have fared better today?

O'BRIEN Now there's a whole kind of alterna-meta-comedy; there are whole channels devoted to it...

SMIGEL The other thing that exists now that didn't in 1991 is the diverse and more democratic media. There are so many outlets now that would champion a show like *Lookwell*.... God knows there was no such animal in 1991.

O'BRIEN It was just not the right time, and that's a little bit of what makes it special. It's got this James Dean [vibe]—it died young and pretty, it left a good-looking corpse, and people wonder what could've been.

● **O'Brien hosts TBS' *Conan* while Smigel, as *Triumph the Insult Comic Dog*, hosted *Triumph's Election Watch* 2016.**





BEHIND THE STYLE

Ginger Spice

1996

All five members of U.K. super-group the Spice Girls had their own unmistakable style, but none spiced up her wardrobe—or was quite as adored—as Ginger, a.k.a. Geri Halliwell. The 44-year-old singer, who married Formula 1 team principal Christian Horner in 2015, walks EW through her look. —JESSICA GOODMAN

1

THE DOUBLE V

"It was just something that came naturally to me," Halliwell explains of her signature hand gesture. "Winston Churchill used to do it, V for victory. John Lennon did it as a peace sign.... To me, it meant both. It's important to have courage, but also kindness. I've always kept that duality close."

2

THE BUSTIER

"It was very regal-looking," she says of her ruby corset, which was inspired by edgy British designers like Vivienne Westwood. "And I always wanted clothes that embodied power. Push the boobs up!"

3

THE PLATFORM SHOES

"I'm quite small, like 5 foot 2," she explains, "and I didn't have much money when I was younger, so I always went to secondhand stores. I found these original '60s platforms when I was 17, and I remember going to nightclubs and being like, 'I'm finally a good height! I can see properly!' From then I always [wore] them—again, to feel more powerful. They're not the most practical. I wouldn't recommend them. It's funny what you get used to."

• Halliwell is working on a new solo album and hopes for a Spice Girls reunion "not immediately, but in the near future."

BEHIND THE SCENE

Trainspotting's Toilet Dive

Director Danny Boyle on Ewan McGregor's divine, disgusting swim into the movie hall of fame

"BRITISH FILMS ALWAYS HAVE toilet scenes, don't they?" director Danny Boyle asks. "Most other cultures don't bother, but the British always do—we're obsessed with them, I think." Certainly it's hard to fathom another bathroom scene in cinema history as putrid as the one in Boyle's 1996 *Trainspotting*. Renton (Ewan McGregor) takes opium suppositories to combat his heroin withdrawal. Unfortunately, the timing is such that before the drug can take effect, Renton's constipation has suddenly gone in the complete opposite direction. His only option? To avail himself of the "Worst Toilet in Scotland," which is so filthy and splattered with unidentifiable brown sludge that it makes Renton—and the rest of us—retch as he fishes through his own excrement before literally diving headfirst into the john looking to salvage the newly passed suppositories.

Thankfully, the bathroom set was anything but grimy. "It was meticulously clean," remembers the director, adding that all the fecal-looking elements were, in fact, different kinds of chocolate. "The set smelled really sweet—delicious, really, kind of like a confectionary. You could have licked the chocolate right off the bowl." He credits McGregor for selling the illusion that Renton flushed himself down the toilet, which was accomplished the way one would on the stage. "We used a half toilet and, when he slips down, there's a slide on the other side," Boyle says. "Ewan claims it was his idea to twist around. It was great fun." Renton then plunges from the sewage of the stall into a glorious underwater hallucination.

1996

Says Boyle, "When you come up against something really ugly, you want to turn it into something beautiful straight away." —SARA VILKOMERSON

• Boyle's sequel T2 Trainspotting is now in theaters.



Renton (Ewan McGregor) confronts Scotland's nastiest toilet in a desperate quest to recover his fix



**NEVER
BEFORE
SEEN!**

The Outfit
That Didn't
Make
the Cut

5-MINUTE ORAL HISTORY

The Sex and the City Opening Credits

The “do-do-do-do,” the tutu, the New York City skyline—this was how we first met Carrie Bradshaw, long before the heroine ever busted out an “I couldn’t help but wonder.” Nearly 20 years later, the collective brains behind the six-season phenomenon think back on creating that indelible main-title sequence. **By Caitlin Brody**



As a first step, Sex and the City creator Darren Star looked to classic female-fronted series.

DARREN STAR I was really inspired by the *That Girl* main title, which told the story of Anne Marie [Marlo Thomas] coming to New York, and I thought about *The Mary Tyler Moore Show*. I wanted to give a sense of the character, tell a little bit of a story, and let the audience know that Carrie was never going to take herself too seriously.

Before scenes were shot, composer Douglas Cuomo took a crack at what would become the famed main-title Sex and the City theme. Star asked for something sexy and sophisticated, to let the audience know it was okay to laugh.

DOUGLAS CUOMO I was given a rough storyboard—it was a cartoon where the women went from brunch to shoe shopping and, later, an art museum. I went to Virgin Records and found the “Space-Age Bachelor Pad” music section and thought that might



"The series was always about four women, but the viewer's way into the show is through Carrie," says Star



work, so I hired a drummer and saxophone player for the demo and had about 10 days to do it. The music had sections because of the scenes in the storyboard, and right before I played it in a meeting with Darren, he said, "Oh, we're not doing that anymore!" The song was 37 seconds, but it seemed like it took an hour to play through—I was very nervous. **STAR** I wanted a Latin, cocktail-themed vibe, and I loved Doug's song the second I heard it. It's very, very infectious. **CUOMO** I heard that it was Justice Sonia Sotomayor's ringtone. [Laughs]

With the music nailed down, Star came up with a new premise: Carrie Bradshaw, played by Sarah Jessica Parker (now on HBO's Divorce), walks around Manhattan and gets splashed by a bus bearing an ad for her own newspaper column. The opening was filmed in March 1998 on Fifth Avenue near Manhattan's Plaza hotel; the pilot premiered in June.

STAR It was important to establish this young, single woman who's writing a column exploring sex and relationships and, in the process, learning about life. And part of learning about life is getting splashed by a bus. She has this moment of glory that ended very quickly.

SARAH JESSICA PARKER I thought it was a very smart way of doing

the pie in the face before anybody else could do it. I hadn't [yet] been Carrie Bradshaw for a long time. If we had shot it a year later, I would've understood exactly how she walks. But that was part of figuring it out that day.

STAR I think we got it on the first or second take.

PARKER Someone was throwing buckets of water at me. Well, not buckets, but enough for me to have to avoid it.

Star hired costume designer Patricia Field for the opening sequence. The two continued to work together for all six seasons, on both film spin-offs, and on Star's current project, Younger, for TV Land. Field found Carrie's iconic tutu in a \$5 bin on a showroom floor and re-created four versions of it.

PATRICIA FIELD It was very difficult for the producers to understand the tutu. Sarah Jessica and I were fighting for it, and Darren said, "Okay, but I want other outfits as possibilities."

STAR I remember thinking,

"Wow, a tutu?" But Pat and Sarah Jessica were very committed to it. We did one pass where Carrie's in a beautiful blue dress, but she doesn't get splashed. Instead she trips when she sees the ad.

PARKER I tripped a lot that day! It was not a fancy tutu, and we doubled the tank top because it was see-through and Pat didn't want me wearing a bra. I remember the shoes—they were leopard-print and strappy. I wore them throughout the first season—we really asked a lot of that shoe. But I just thought the whole thing was right.

FIELD I told Darren that if the show was a hit, we'd need something completely original—not of that season or a certain time. In the end, the tutu won.

STAR It was such a brilliant choice because in a way, Carrie's dancing through her life in New York.

1998

EW.COM

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TITLE SEQUENCE FOR
THE FIRST TIME EVER AT
EW.COM/SATC-INTRO

5-MINUTE ORAL HISTORY

THE FRESH PRINCE OF BEL-AIR THEME SONG

How DJ Jazzy Jeff and Will Smith created one of the decade's catchiest TV theme songs—in just 15 minutes. By Ray Rahman

If you've ever heard the six words "In West Philadelphia, born and raised," then you certainly know the other 344 words that go with them. The theme for *The Fresh Prince of Bel-Air* has transcended its roots as an NBC sitcom opener to become embedded in the cultural consciousness, both in the U.S. and abroad. (It was a top 10 smash on Netherlands' pop charts in 1992.) The song was written by Will Smith and DJ Jazzy Jeff, who already were a Grammy-winning hip-hop duo—but it was *Fresh Prince* that took them to the next level. Jazzy Jeff (still a DJ!) and series co-creator Andy Borowitz (that's right, the same guy who now writes *The New Yorker's* satirical *Borowitz Report*) reflect on the tune's enduring popularity.

DJ JAZZY JEFF I was on tour [in 1990] and we had a day off. Will said, "Hey, I gotta jump on

1990

From top right Smith in a season 1 photo; Andy Borowitz; Jazzy Jeff and Smith performing in 1993



a plane to L.A. because they want me to read for a TV show." Twenty-four hours later, he came back and said, "Hey, I just got a TV show."

ANDY BOROWITZ I was supposed to produce this pilot with Will, and the thing that had gotten the network very excited about Will was his [1988] video for "Parents Just Don't Understand." And so when it was time to come up with a theme song, I was like, "We're basically doing the hip-hop *Beverly Hillbillies* here. Let's not run away from that." The pilot itself came together so fast because it was very late in pilot season, so we had very little time. They probably wrote the theme song overnight.

JAZZY JEFF We literally went into the studio and made the theme song in about 15 minutes. I ended up just going in and programming some music, and he wrote

something and laid it down. I did a rough mix and sent it in, and in about three weeks it was on NBC. In my mind, it was just kind of like, "Oh my God! So that's how it works? It's that easy?"

BOROWITZ I was sitting behind my desk writing, and my assistant said, "Will's ready to run the theme song by you." And he just rapped it in front of me, and from that moment it really didn't change at all. I don't think anyone would've guessed that it was going to have this kind of a tail.

JAZZY JEFF One of the biggest thrills I had with this song was when Will and I performed it at Live Aid, and there were a million people singing it on the parkway in our hometown, Philadelphia. I don't care where you are in this world. If you drop the song in front of 50,000 people on a beach in Singapore at a festival, everybody sings it. It's everywhere.



THE BLAIR WITCH PROJECT

THE ENDINGS YOU NEVER SAW **Mike Is Crucified (and Worse)**

1999

THE 1999 HORROR FAUX-DOC ABOUT THREE college students—Heather, Michael, and Joshua—searching for the fabled Blair Witch in the Maryland woods was always supposed to end unexpectedly. The image is iconic now. Michael faces the corner of an abandoned house while Heather screams hysterically and drops the camera. “When we screened it, people were overwhelmingly confused,” says codirector Dan Myrick. “However, when asked if they were scared, 19 out of 20 hands went up.” But the distributor, Artisan, was spooked in a will-this-movie-flop kind of way. They had Myrick and codirector Eduardo Sanchez film several possible endings, which

included Mike hanging from a noose, crucified on a wooden stick man, and with a bloodied chest. They also shot an interview to explain Mike’s wall stare-down. When they took footage back to executives, the directors expressed their preference for the original ending. “What makes us fearful is something that’s out of the ordinary, unexplained,” says Myrick. Sanchez remembers an exec telling them, “Okay, but it’s going to cost us millions.” The film grossed \$248.6 million worldwide, roughly 4,000 times its budget. —RUTH KINANE

• Myrick’s film *Under the Bed* premiered on Lifetime in January. Sanchez directs for the series *Lucifer* (Fox) and *Queen of the South* (USA).

Illustration by
TIM MCDONAGH



Morris Chestnut,
Cuba Gooding Jr.,
and Ice Cube



BOYZ N

1991

Hollywood rarely ventured into L.A.'s African-American neighborhoods until John Singleton, a 23-year-old first-time filmmaker, made this powerful examination of growing up black in the age of Rodney King. Now the director and cast reflect on the movie that scored two Oscar nominations, launched their careers, and changed the game. **By Shirley Li** @shirklesxp

THE HOOD

WHEN FILM

student John Singleton saw Spike Lee's *Do the Right Thing* the summer before his senior year at the University of Southern California, he was confronted with the fierce urgency of now. "[After the movie] I just went to my dorm feeling intimidated but excited, and I was like, 'How am I going to make it in this business? How am I going to have some type of voice?'" Singleton remembers. "I rolled down to my neighborhood where I grew up, and it just came to me. I said, 'I gotta do something for black South Central L.A.'"¹ In the fall of 1989, Singleton began writing *Boyz n the Hood*. Thinking back to a group of his own childhood friends, he crafted a coming-of-age story about three black teens: bright Tre (Cuba Gooding Jr.), who's sent by his mother, Reva (Angela Bassett), to live with his father, Furious (Laurence Fishburne); athletic Ricky (Morris Chestnut), who chases a football scholarship; and brave Doughboy (Ice Cube), Ricky's ne'er-do-well half brother who joins a gang. More than 25 years after its release, the writer-director and his cast and crew share the story behind the Oscar-nominated picture.

Singleton's script quickly made its way around Hollywood, piquing the interest of actors and Columbia Pictures.

LAURENCE FISHBURNE [*FURIOUS*] When I read the last three pages, I was in tears. It was a story about the African-American community in South Central L.A. by one of its sons. The scene with me giving Cuba a haircut, the idea that I'm sitting down and cutting my son's hair in the kitchen, is very specific to our culture.

NIA LONG [*BRANDI*] My story is very close to Brandi's story. At the time I wondered, "Why are they making a movie about this? This is just my life." But for most people, it wasn't. People who had no concept of how black people live were enlightened.

REGINA KING [*SHALIKA*] We were so excited to be telling a story about a world we knew. We all had never seen a movie like that, we'd never seen a TV show like that.

With a first-time director and a mostly unknown cast, *Boyz* received a \$6 million budget and 38 days to shoot. Singleton sought actors who understood and could convey life in the hood.

JOHN SINGLETON [*WRITER-DIRECTOR*] The first people that read for Tre were Morris

Chestnut and Cuba Gooding Jr. Morris comes in and reads it, and he's good, and then Cuba comes in and reads it, and he's great. So I said, "Well, that's it, that's done. He's gonna play Tre, and the chocolate one is going to be Ricky. I'm hungry, I'm going to lunch."² [*Laughs*]

STEVE NICOLAIDES [*PRODUCER*] Laurence Fishburne was the Yoda to all this young cast. He gave lessons and gave support.

FISHBURNE Cuba had access to his emotions in a way I wished I had when I was his age. We were rehearsing the scene after Cuba's been terrorized by the black cop. He's in tears, and he starts punching

wildly around the room, and he actually punched a hole in the wall. I was like, "Woowow." That was rehearsal.

CUBA GOODING JR. [*TRE*] I could see how Tre expressed a street hunger necessary to transcend his environment. It became a character and experience I could craft from real people I came into contact with. I felt no other actor could bring what I could to the role.

STANLEY CLARKE [*COMPOSER*] Ice Cube was so young. I remember a moment when he and I were in a trailer with a couple other actors, and he goes, "You know, one day I'm gonna write my own movies,

Starz N the Hood

The film propelled almost everyone involved onto the pop culture map



MORRIS CHESTNUT
AGE 48
Ricky

● Chestnut, then 22, had one pro acting role under his belt before playing Ricky: He had appeared in an episode of *Freddy's Nightmares*. **UP NEXT** He headlines Fox's *Rosewood*, now in its second season.



STANLEY CLARKE
AGE 65
Composer

● The jazz musician was 40 when he worked on *Boyz*. By then, he had scored films like *The Five Heartbeats* and a slew of TV series, including *Hull High*. **UP NEXT** Working on his new Stanley Clarke Band album, out this summer.



(PREVIOUS SPREAD) COLUMBIA/KOBAL COLLECTION; (THIS PAGE) SINGLETON ON SET: AARON RAPAPORT/GETTY IMAGES; CHESTNUT: JASON LAYERS/FILMMAGIC; CLARKE: LARRY MARANO/GETTY IMAGES FOR JAZZ IN THE GARDENS



Clockwise from far left: John Singleton on set; Chestnut and Gooding; Gooding and Nia Long; Ice Cube and Laurence Fishburne

MORRIS CHESTNUT [*RICKY*] When I'm walking down the street, the thing I hear the most is "Ricky!" I don't mind it, because people are still touched. After all these years, it's still extremely relevant.

FISHBURNE As long as there are human beings, there will be boys, and boys need to be made into men. But in order for boys to become men, they need to be initiated, and they will either be initiated in the light by men like *Furious* or they will be initiated in the dark through jail time or gangs or whatever. That's just a humanistic, universal truth.

Boyz N the Hood earned Oscar nominations for directing—making Singleton the youngest director in history acknowledged in that category—and for screenplay. The film continues to be celebrated as an honest portrait of black urban life.

SINGLETON The Oscars made me work even harder. Sidney Poitier told me something very important when I was getting started. He said, "Just because a film doesn't do a lot of box office or get a lot of awards when it first comes out doesn't make that film less worthy of being considered a classic." At my age now, I'm more pragmatic about that.

FISHBURNE I was surprised by the nominations. It was a movie with black people in it! That s--- doesn't happen! That s--- just happened again with *Moonlight*. It'd be nice if that were the norm—if the playing field was always level for everybody. ♦

disappoint anyone with his inability to cry. My only advice was to just say the words and the emotion will take care of itself.

Released in July 1991, four months after video of police beating Rodney King heightened racial tensions, the film moved audiences with its themes of friendship and community, earning \$57.5 million.

NICOLAIDES *Boyz N the Hood* wasn't just showing another dead boy in an alley. Ricky was someone who had a life, a backstory. The movie was very small and very cheap to make, but it packed an insane wallop emotionally.

I'm gonna have my own production company, and I'm gonna do this, and I'm gonna do that." And he did it.

GOODING I remember how nervous Ice Cube was about the emotional weight of that final scene. He didn't want to



LAURENCE FISHBURNE
AGE 55
Furious

• Credited as "Larry" at the time, the then-29-year-old actor was best known for his roles in *Apocalypse Now* and *School Daze*. **UP NEXT** He exec-produces and costars on ABC's *black-ish*.



CUBA GOODING JR.
AGE 49
Tre

• At 23, Gooding had been looking for his big break after guest-starring on TV shows like *Hill Street Blues*. **UP NEXT** TBA. He most recently starred on FX's *American Horror Story: Roanoke*.



REGINA KING
AGE 46
Shantika

• The actress, just 20 at the time, had starred as Brenda on the sitcom *227*, which aired until 1990. *Boyz* was her first film. **UP NEXT** Season 3 of HBO's *The Leftovers* and Netflix's crime drama *Seven Seconds*.



NIA LONG
AGE 46
Brandi

• Long, then 20, had just come off her first movie, *Buried Alive*, a straight-to-video adaptation of an Edgar Allan Poe story. **UP NEXT** A recurring role on Netflix's *Dear White People*, based on the 2014 satirical film.



STEVE NICOLAIDES
AGE 68
Producer

• The then 42-year-old produced *The Princess Bride* and *When Harry Met Sally...* before working on *Boyz*. He and Singleton reteamed for *Shaft* and *Poetic Justice*. **UP NEXT** TBA.



JOHN SINGLETON
AGE 49
Writer-director

• Singleton made a splash with *Boyz* at 23 and became the youngest director to nab an Oscar nomination. **UP NEXT** FX's South Central L.A.-set crime drama *Snowfall*, which he co-created.

GOODING AND LONG: EVERETT COLLECTION; ICE CUBE AND FISHBURNE: D. STEVENS/COLUMBIA; FISHBURNE, GOODING, SINGLETON: JASON LAVERNE/FILMMAGIC; GREGG DEGUIRE/WIREIMAGE; LONG: TIBERINA HOBSON/FILMMAGIC; NICOLAIDES: COURTESY OF STEVE NICOLAIDES



BEHIND THE PILOT

THE MOST CONTROVERSIAL TV SHOW EVER

When the arguably well-intentioned Hitler-inspired sitcom *Heil Honey, I'm Home!* aired in England, audiences weren't laughing. Its creator would like to take a moment to explain himself. **By Shirley Li**

A man strides into his apartment and raises his right arm. "Heil, honey, I'm home!" he shouts at his wife, who's bustling around in the kitchen.

The man is Adolf Hitler—yep, that Adolf Hitler—and this is the opening of *Heil Honey, I'm Home!*, a British sitcom that aired for one episode before being canceled. It's perhaps easy to see why: The show, a spoof of 1950s American sitcoms, set in 1938 Berlin, depicted the Hitlers casually living next door to—brace yourselves—a Jewish couple, the Goldensteins. Though few watched the pilot when it aired on satellite channel Galaxy, the series has gained notoriety for its, well, challenging premise. But creator Geoff Atkinson (who went on to executive-produce the Emmy-nominated HBO series *Getting On*) says he meant no harm. Here, he reflects on the controversial conceit.

1990

How did this even happen?

I'd been writing comedy a while, and I had two vague ideas. One was this, and the other was Jesus as a 16-year-old and he's just been told the truth about what lies in store. [Laughs] I like big high-concept shows that take a risk. [EP] Paul Jackson went to the channel with the [*Heil Honey!*] pitch, and they said okay. It happened very quickly.

What were your goals?

One was to laugh at bullies. As we speak, somebody's probably writing a Trump sitcom. I would love to write a Trump sitcom. [Laughs]... Another goal was looking at the sitcom genre.

Above left: The Hitlers (Neil McCaul and DeNica Fairman) in the first—and only—episode that aired

This show was staged like it was the 1950s. We had to ape the American sitcom brilliantly—be American and *not* be American.

Was portraying Hitler as a comedic husband troubling?

I worried the argument would be "You *can't* make fun of Hitler." But he cries out for it. If you have a monster like that, and everyone says, "You can't make fun of him," then we've made him even more a monster. Everyone was aware of the sensitivities; the last thing we wanted was to offend. The channel wanted something fresh, and there was a sense of "As long as it's original and something you can defend, you should say it." I don't think we entirely delivered. There's a lot I'd do differently.

Like what?

The Goldensteins' dilemma in 1938 is whether to leave Berlin. There's genuine tension there. I don't think we got that. The slapsticky stuff made it...dumb. What we wanted was satire.

When did you realize that this wasn't meeting your vision?

When we were picked up to series, I had a sense something was not right. People started looking over their shoulders.

How do you feel today?

I've never felt embarrassed by it, because I know the motives were good. If we were trying to make fun of what happened in the Holocaust, we'd deserve [the hate]. I never felt we were trying to belittle that at all. But to not get it right, *that* was frustrating. It was fun, but it came at a price, and I wish I could do it again. If Netflix said, "Okay, you can do six more episodes," I would be the happiest person in the world. [Laughs]

BEHIND THE SCENE

Ghost's Clay Foreplay

Director Jerry Zucker looks back at shaping one of the most erotic moments in film history with Demi Moore and Patrick Swayze

1990

Demi Moore and Patrick Swayze get centered in their loft

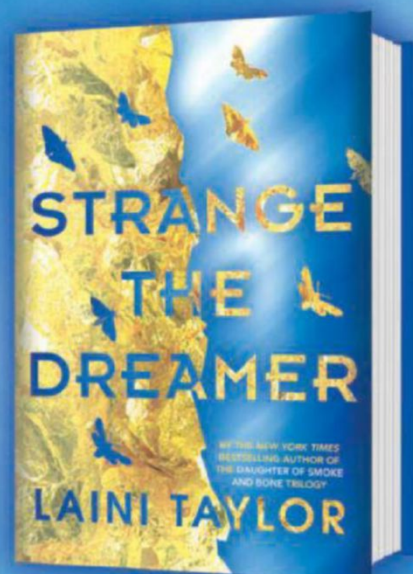
SOMETIMES THE BEST IDEAS CAN HAPPEN IN THE MOST UNLIKELY places—like the edit bay in 1988 where Jerry Zucker was finishing *The Naked Gun*. His mind was already drifting to his next movie, a supernatural love story about Molly (Demi Moore), a sculptor mourning her boyfriend, Sam (Patrick Swayze), when he saw one of his sound cutters reading a magazine devoted to pottery. “I just didn’t love the idea of Molly whacking away with a chisel on a big rock,” Zucker says. “I realized: Instead of hammering, she’s got a pottery wheel.”

It was a decision that led to one of cinema’s most romantic moments. The scene takes place early in *Ghost*, when a still-living Sam joins Molly at the wheel and sensuously interlaces his fingers with hers in the clay as the Righteous Brothers’ “Unchained Melody” plays. The crucial choice of song was made quickly—“The first time we listened, all of us said, ‘Wow, it’s like it was written for this film,’” Zucker recalls—and it was piped in during rehearsal to enhance the mood on set. But the chemistry between the two actors didn’t need much help. On the day it was filmed, the set was limited to a minimum of crew. “We treated it as we would a love scene,” Zucker says. “I felt like the least sexy person in the world watching the two of them.” The scene dominated the marketing for the movie, which would go on to become the No. 2-grossing film of 1990. Today, 27 years later, *Ghost* remains the second-biggest romantic drama of all time, trailing only *Titanic*. —SARA VILKOMERSON

• Zucker wrote the book for and will direct *Intermission! The Musical!* at Seattle’s 5th Avenue Theatre in February 2018.



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BEHIND THE SONGS

Reality Bites

Turn the radio on, turn the radio up! The key players look back on making one of the best soundtracks of the decade. **By Breanne L. Heldman**

Ethan Hawke, Winona Ryder, Janeane Garofalo, and Steve Zahn in the "My Sharona" scene; *left inset* Hawke filming

1994

When *Reality Bites* hit theaters, it perfectly captured Gen-X ennui in the Clinton era. The soundtrack to the Ben Stiller-directed flick was equally era-defining, with a solid mix of indie rockers (*Dinosaur Jr.*), up-and-comers (Lisa Loeb), and established stars (U2, Lenny Kravitz). Here, executive producer Stacey Sher, Loeb, and music supervisor Karyn Rachtman remember some of the movie's most seminal songs.



1

"I'M NUTHIN'"

Ethan Hawke

Hawke's character, Troy, needed a song to perform, so Rachtman asked Violent Femmes' Gordon Gano, songwriter David Baerwald (who had just worked on Sheryl Crow's *Tuesday Night Music Club*), Loeb, and others to submit tunes. Baerwald "captured the essence" Rachtman was looking for with "I'm Nuthin'." When it came time to record for the soundtrack, Hawke struggled at first, but liquid courage and moral support from Ryder and her then boyfriend, Soul Asylum frontman Dave Pirner, helped him perform. "Ethan wasn't a singer," says Rachtman. "He was really trying and got really drunk. We made him keep singing and exhaust himself so his voice was raspy. And it sounded cool!"

2

"STAY (I MISSED YOU)"

Lisa Loeb & Nine Stories

Although Loeb's demo for Troy didn't pan out, her friend and neighbor Hawke continued to lobby for her place on the soundtrack. Inclusion came with a trade-off: RCA Records, which released the album, would allow "Stay" only if Big Mountain's reggae cover of "Baby, I Love Your Way" got a slot. Good thing for Loeb: "Stay" launched her music career—she became the first-ever unsigned artist with a No. 1 single—and ended her survival gig. "[When] I got a call that they were going to put the song on the soundtrack, I got to go in [to Ernst & Young] and tell the people I'd been temping for that that was going to be it," Loeb says.

3

"SPINNING AROUND OVER YOU"

Lenny Kravitz

Rachtman persuaded Kravitz to participate in the soundtrack by screening the movie for him while he was on tour for his third studio album, *Are You Gonna Go My Way*. Her early-morning meeting aboard his bus didn't go well. "He fell asleep," Rachtman says with a laugh—so she went to sleep too. When he woke up, Kravitz apologized and approved the song's use. "Stacey and Ben were like, 'What happened?'" says Rachtman. "And I was like, 'I slept with Lenny Kravitz!'"

4

"MY SHARONA"

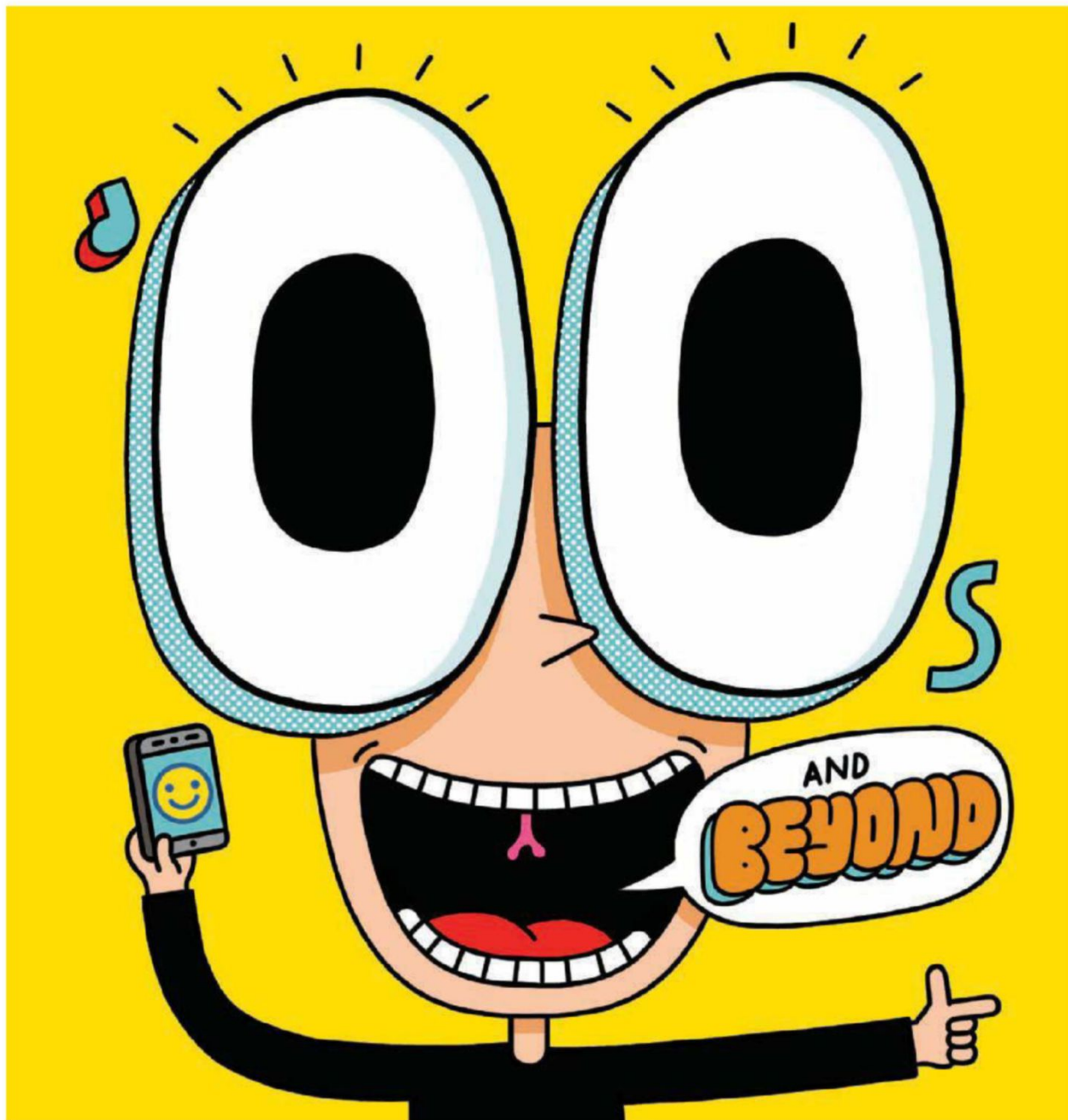
The Knack

The "My Sharona" sequence—in which the friends have an impromptu gas-station dance party—is perhaps the film's most iconic. "There was something so beautiful about that scene—it pulls out from the minimart and you just see these little people dancing in the light. That was just magical," Sher says. And it nearly didn't happen. Sher and Rachtman were also working on *Pulp Fiction* at the time, and Quentin Tarantino wanted the track for the infamous "Gimp" scene. The song's fate was ultimately left to the Knack's Doug Fieger. "He loved the notion of this sweet moment commemorating the person [the real-life Sharona] that he always loved very much," says Sher.

HOLLYWOOD'S GREATEST

UNTOLD STORIES

of the



Could the cast of **LOVE ACTUALLY** possibly be as charmed and charming as they seemed on screen? Yes, actually—though other movies didn't have it so easy, as axed scenes from **FROZEN** and **BRIDESMAIDS** prove. There was plenty of room for big drama on the small screen, too, from **THE WEST WING**'s tense season 4 finale to a famously explosive episode of **GREY'S ANATOMY**—and a volcano that never got the chance to blow its top on **LOST**. (Even multiverses have a network budget, kids.)

REUNION

LOVE AC



Bill Nighy, Olivia Olson, Thomas Brodie-Sangster, Liam Neeson, Colin Firth, Lúcia Moniz, Chiwetel Ejiofor, Keira Knightley, Andrew Lincoln, Hugh Grant, and Martine McCutcheon photographed on the set of the Red Nose Day special

ACTUALLY

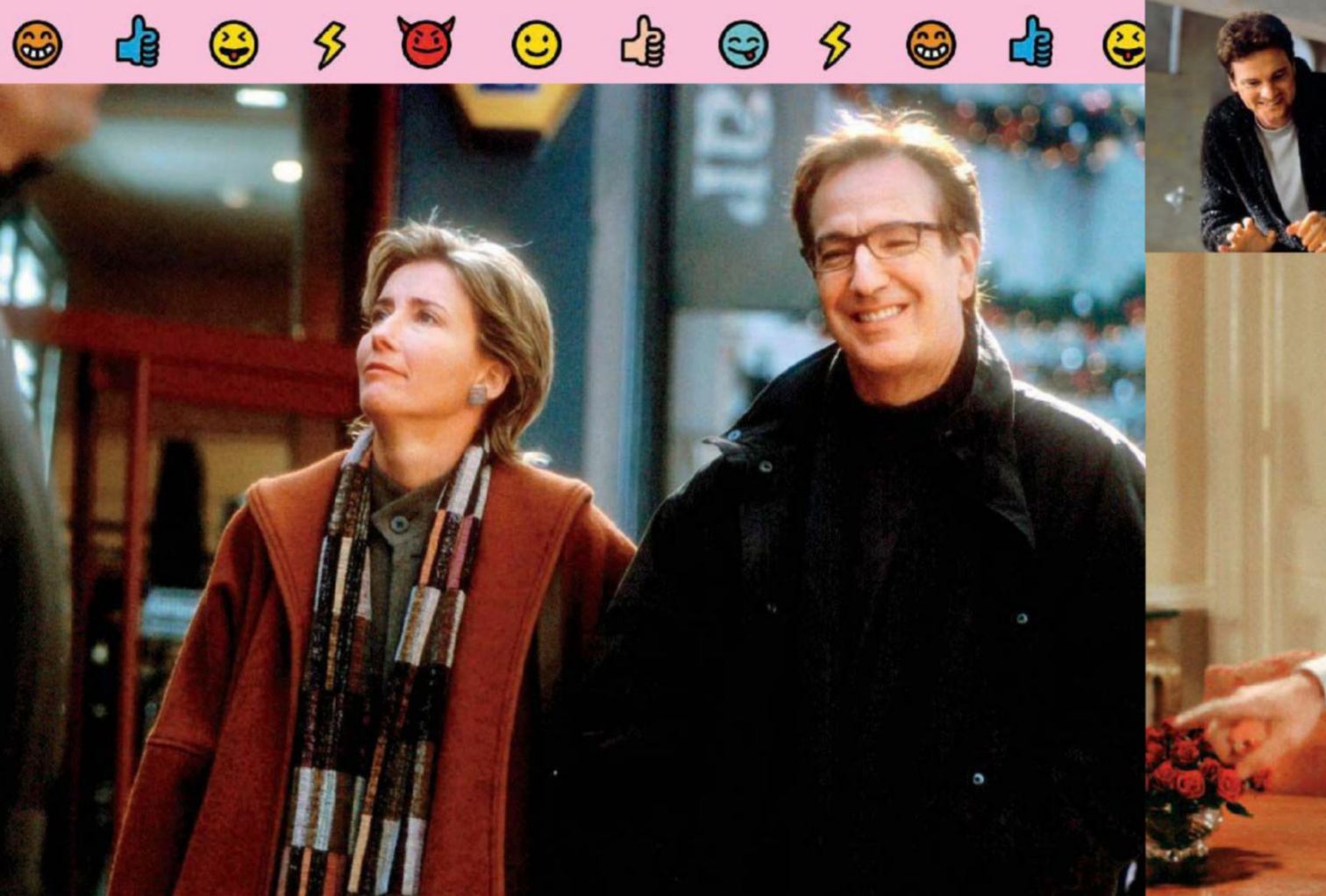
2003

This ensemble romance has quietly become *the* holiday classic for millions. Now the cast and writer-director Richard Curtis reunite for a mini-sequel(!)—and to remember the magic they made.

By Joe McGovern
@jmcgvrn

Photographs by
MITCH
JENKINS





IN 1995,

Four Weddings and a Funeral lost the Best Original Screenplay Oscar to *Pulp Fiction*—but that setback only fueled *Four Weddings'* writer, British maestro Richard Curtis, to pursue his dream movie. “I was such a great fan of *Pulp Fiction*, Robert Altman’s films, Woody Allen’s films,” he says, “those movies with multiple story lines that crisscross each other.” That template hadn’t really been applied to the romantic-comedy genre—until *Love Actually*. The movie, with eight intertwined stories, was not a populist slam dunk. In fact, mixed reviews and ho-hum box office in the U.S. meant it took a couple of years (thanks to DVD sales and holiday TV airings) before the film acquired modern-classic status. “I don’t think any of us expected it to become a phenomenon,” says Keira Knightley, one of several actors, along with Bill Nighy and Chiwetel Ejiofor, who became stars in the film’s wake. “But it took on this wonderful following and now it’s almost bigger in America than anywhere else.” EW caught up with Curtis and many in his cast for a lovely, lively look back at a movie that its fans know by heart.

At First Sight

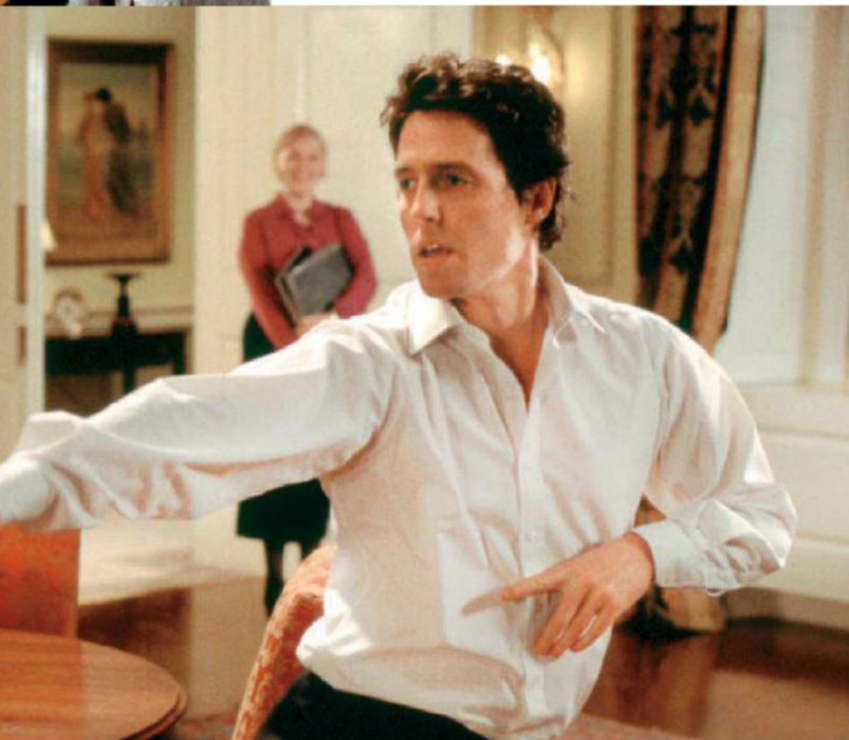
LAURA LINNEY [SARAH] Before filming began, there was a huge table read. Huge. It was like one of those Merrie Melodies cartoons featuring all the famous characters. “Oh, hello, Hugh Grant. Hi, Emma Thompson. Hi, Liam Neeson. Hi, Alan Rickman. Is that Colin Firth?”

MARTINE MCCUTCHEON [NATALIE] I was so nervous at the first read-through. And the wonderful Alan Rickman said to me, “We all are, darling. We’re just acting like we’re not.”

COLIN FIRTH [JAMIE] I seem to remember Richard Curtis wondering whether mine and Hugh’s roles should be switched.

RICHARD CURTIS [WRITER-DIRECTOR] Hugh and I had many arguments about him being prime ministerial. He always thought I was making him too sweet, with the dancing and all. I just wanted him not to be a bore.

MCCUTCHEON Hugh has a really naughty



The Love Bunch

Who's Who, Actually



RICHARD CURTIS

AGE 60
Writer-director

● Famed for his writing of British TV (*The Black Adder*, *Mr. Bean*) and films (*Bridget Jones's Diary*, *Notting Hill*) **UP NEXT** A live-action version of *The Little Mermaid*



COLIN FIRTH

AGE 56
Jamie

PLAYS A cuckolded writer who moves to France and finds love **UP NEXT** *Kingsman: The Golden Circle* and *Mary Poppins Returns*



KEIRA KNIGHTLEY

AGE 32
Juliet

PLAYS Recent bride to Peter (Chiwetel Ejiofor) **UP NEXT** Post-World War II drama *The Aftermath*, costarring Alexander Skarsgård



ANDREW LINCOLN

AGE 43
Mark

PLAYS Best man to Peter, secretly in love with Juliet **UP NEXT** More zombie slaying in season 8 (and beyond) of *The Walking Dead*



LAURA LINNEY

AGE 53
Sarah

PLAYS A lonely American trying to start a relationship with co-worker Karl (Rodrigo Santoro) **UP NEXT** Dark drama *The Dinner* with Richard Gere and the Netflix series *Ozarks*



MARTINE MCCUTCHEON

AGE 40
Natalie

PLAYS A staff member for the new prime minister, David (Hugh Grant) **UP NEXT** *The Bromley Boys*, about U.K. soccer in the 1970s



LIAM NEESON

AGE 64
Daniel

PLAYS A recently widowed stepdad to Sam (Thomas Brodie-Sangster) **UP NEXT** *Felt*, as Watergate whistleblower Mark Felt, a.k.a. Deep Throat



BILL NIGHY

AGE 67
Billy Mack

PLAYS A washed-up rocker with a big Christmas hit single **UP NEXT** *Their Finest*, as a faded 1940s actor, and supernatural mystery *The Limehouse Golem*



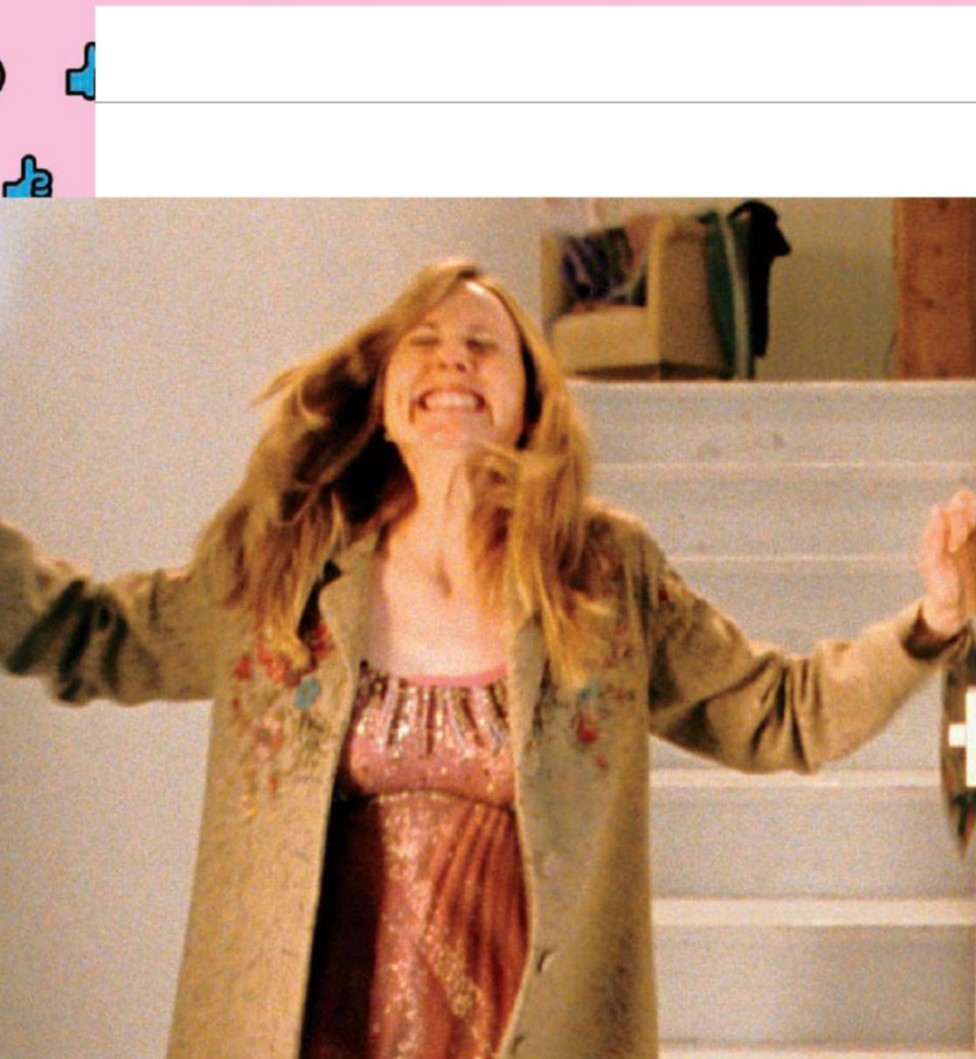
Clockwise from top left: Emma Thompson and Alan Rickman; Grant; Neeson and Brodie-Sangster

sense of humor. Billy Bob Thornton [who played the U.S. president] hates antiques, and Hugh was constantly pointing at pieces that were 500 years old. And Billy Bob was going [in his Southern accent], "Oh my Gahd, Hugh, I dun't laake this."

LIAM NEESON [DANIEL] I was originally asked to do the Alan Rickman part. But I read it and thought I'd be more suited for the scenes with the kid. Thomas

[Brodie-Sangster] and I felt like we were the stars of the film. But then Richard left us and made another whole movie with Hugh, with Emma, with Bill Nighy. We realized we were all sharing it.

BILL NIGHY [BILLY MACK] I loved shaking a leg and being a rock idiot. I used to be in a band when I was young and I was terribly self-conscious about my body language. But people are so affectionate



about old rockers—and me doing lively gyrations in front of beautiful women was so ironic and so stupid that it was enjoyable. For one of the music videos, I was naked with nothing except for a guitar and cowboy boots. And while pretending to play the guitar, I would lift it up, exposing a part of me that was not destined for the movie, if you see what I'm saying. The producer Duncan Kenworthy kept yelling, "Down with the guitar!"

Both Sides Now

Several of the film's scenes have since become pop culture touchstones, none more so than when Mark (Andrew Lincoln) declares his unrequited love to his best friend's wife (Keira Knightley) by playing a recording of Christmas carols outside

her house while silently holding up handwritten cards that proclaim his true feelings to her.

ANDREW LINCOLN [MARK] My big scene with the cards in the doorway felt so easy. I just had to hold cards and be in love with Keira Knightley. But I kept saying to Richard, "Are you sure I'm not going to come off as a creepy stalker?"

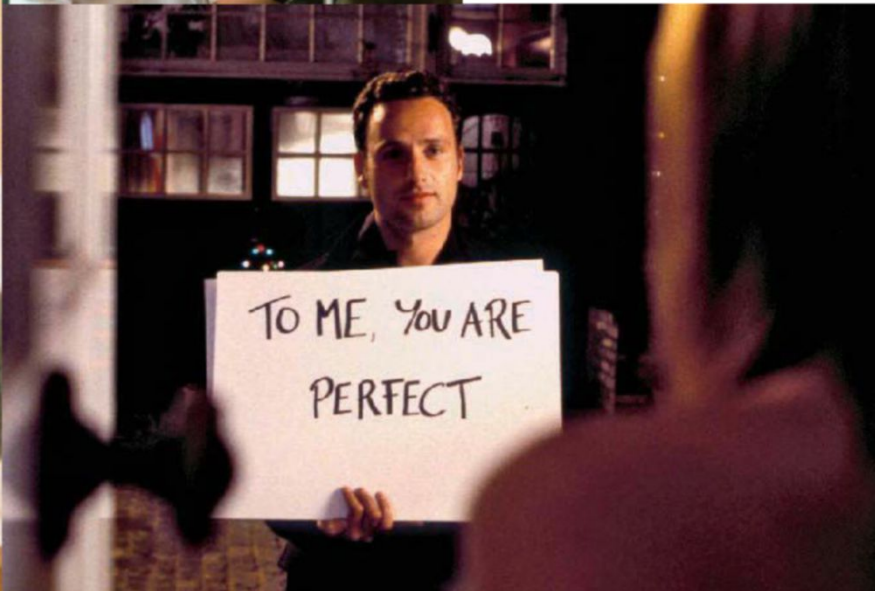
CURTIS Retrospectively, I'm aware that Andrew's role was on the edge. But I think because Andrew was so openhearted and guileless, we knew we'd get away with it.

LINCOLN I was screen-tested a lot, and I think it was decided that I looked quite innocent. I didn't have facial hair or wrinkles back then—and I wasn't starring on a zombie TV show. I didn't look as, well, creepy as I do now. Richard's girlfriend [script editor Emma Freud] came up to



Right
Knightley
and
Ejiofor





LINNEY AND SANTORO: PHOTOFEST; CURTIS AND THOMPSON, KNIGHTLEY AND EJIOFOR: EVERETT COLLECTION (2); LINCOLN: PETER MOUNTAIN

me and said, "You realize who you're playing? You're Richard."

CURTIS Me? You mean, obsessively in love and unable to express it so well? I don't know about that. [Laughs]

In the film's most heartbreaking scene, Karen (Emma Thompson) discovers on Christmas Eve that a necklace bought by her husband (Alan Rickman) has been given to another woman. She receives a Joni Mitchell CD instead.

CURTIS We shot the scene with Emma Thompson weeping in the bedroom nine times, three times at each size: three close-ups, three middle shots, three wide. And she did it perfectly all nine times. We definitely played Joni Mitchell's "Both Sides Now" as we were filming the scene. I was so terrifically moved by that song, especially by the fact that it was written

by a 23-year-old yet is so suitable for a woman who's had the whole of life's experience. And look at how Emma touches her palms to her face and how she taps the bed. That is all, all, all Emma.

NEESON Someone recently said to me that Emma and I should have gotten together at the end of the film. And I said, "But she's my sister! What are you implying?" Then I realized, "Oh, no, she was Hugh Grant's sister." It's been so many years. But yeah, I don't know, maybe we should have.

Emotional pain tended to be a theme off screen as well.

LINNEY Rodrigo [Santoro] and I were both heartbroken at the time we made the film. We'd both recently been through terrible relationships and were bemoaning that moment in our lives. But we

Clockwise from far left
Laura Linney and Rodrigo Santoro; Richard Curtis with Thompson; Lincoln

both got to make each other feel better all day long. I think you can see it in the scene after I do my Snoopy dance in the doorway: two injured people finding each other.

Time After Time

NIGHTY After the film's release, I didn't have to audition anymore. Any actor will tell you, that was like all my Christmases rolled into one. And some audiences have almost been able to pronounce my name. [*The "y" in Nighy is silent.*]

MCCUTCHEON Before *Love Actually*, my fans felt like I was their friend. But afterwards, I noticed people felt more trepidation about approaching me. That was the effect that the film had. It was so powerful.

NEESON In the first minute of the film, you see real people in the airport, these lovely anonymous faces, all happy to see each other. And you hear Hugh Grant's voice

saying that on Sept. 11, "all the messages were messages of love." You're grabbed immediately by that. Wow. Whenever I'm flicking the channels, I have to watch.

KEIRA KNIGHTLEY [*JULIET*] It's so beautiful, the idea of loved ones waiting to reconnect. My experience of an airport is normally putting my head down and running out of it as fast as I can.

CURTIS I had quite a lot of pushback on the 9/11 mention. The usual sensitivity and delicacy, which I obviously didn't agree with. My favorite stuff in the whole film, actually, is the airport stuff.

NEESON It's 14 years ago now and we've all lived lives. Some of us have died. Oh, my dear old friend Alan Rickman, God rest him. Some have gotten divorced. I've lost my wife. [*Natasha Richardson died after a skiing accident in 2009.*] And, oh, sure, plenty of times I've thought about this film and my own life. *Love Actually*, that's the way it is. That's the tapestry of life. ♦



Sequel With a Cause

For Red Nose Day (May 25 in the U.S.), the cast reassembled to help kids living in poverty.

By Joe McGovern

RICHARD CURTIS WAS A 28-year-old writer on the British sitcom *The Black Adder* when he cofounded Comic Relief in 1985. Since then, the charity has raised more than a billion dollars to help fight poverty and address social issues around the world. Comic Relief's biennial jamboree is Red Nose Day—and as an extra treat this year, Curtis reassembled his cast from *Love Actually* to appear in a short-film sequel. The reunion bowed in the U.K. in March as part of that country's Red Nose Day festivities; on May 25 it will air on NBC, with a cameo by Laura Linney that's exclusive to the U.S. version. "It was extremely lovely shooting it, and rather encouraging about human character," Curtis says. "You assume that people are going to become grumpier with age, but everyone involved was so delightfully sweet." Liam Neeson, who appears in the short film alongside his movie stepson, Thomas Brodie-Sangster, now 26, says the charity underscores the goodness in individuals: "We hear about all the s--- in the world and then the generosity of people is just mind-blowing. Jesus, one billion dollars! Come on, that's extraordinary."

From top
Elisha
Cuthbert,
January
Jones,
Kris
Marshall,
and
Ivana
Milicevic;
Martin
Freeman
and
Joanna
Page





ROGUE ONE

THE CHARACTER YOU NEVER SAW

Riz Ahmed's Bodhi Got a Makeover

2016

Illustration by
ZOHAR LAZAR

"WHO AM I?" THAT'S THE SOUL-SEARCHING QUESTION FOR Bodhi Rook, the defecting Imperial pilot Riz Ahmed played in *Rogue One: A Star Wars Story*. Throughout the film (on Blu-ray April 4), he answered that question with bravery. But in the original drafts of the script, he was someone else.

"His name was Bokan, and he was an Imperial engineer, kidnapped by Saw Gerrera, living on a world with a strong electromagnetic field, which meant that electronics were never working," Ahmed says. "He had been there so long, he kind of lost it, like [Dennis Hopper in *Apocalypse Now*](#)."

Bokan was still a key to the Death Star's weakness, so he was sought by heroes and villains alike. The moon that Saw used as a hideout protected them from search parties, and the Rebels originally wrecked their U-wing trying to track them down. "When they try to land, there's a ship graveyard, and that's part of the reason the Empire's never found them," says Gary Whitta, who worked on the early screenplays. "Saw modified his ships to survive in that environment, but nothing else can land."

In later drafts, Bokan the engineer evolved into Bodhi the pilot, who leads Jyn Erso to her scientist father, working in captivity on the Death Star. The name change was symbolic. "Bodhi means awakening," Ahmed says. "He's a character who goes through...kind of an enlightenment." —ANTHONY BREZNICAN



BEHIND THE SCENE

My Most Excellent Death

Sean Bean recalls the epic demise of Boromir in *The Lord of the Rings*

2001

SEAN BEAN HAS BEEN

beheaded, pulled apart by horses, crushed by a flaming satellite dish, and skewered with an anchor, but there's one onscreen death that stands above all. As Boromir in *The Lord of the Rings: The Fellowship of the Ring*, Bean takes three arrows to the chest while defending the Hobbits from brutal Uruk-hai. "It's my favorite death scene, and I've done a few," he says, laughing. "You couldn't ask for a more heroic death." Director Peter Jackson considered using CG arrows, but he ultimately opted for the old-fashioned approach: sticking arrows into a metal breastplate under Bean's clothes. As soon as Jackson called "Action!" Bean would mime getting shot. For that final moment with Aragorn, he and Viggo Mortensen met with Jackson and coscreenwriter Fran Walsh the night before shooting. Over beers and a bottle of wine, they came up with Boromir's dying words: "My brother, my captain, my king." As for his actual dying breath? Bean has a few guidelines for how to make a death scene believable. "You can't show off," he explains. "You can't be vain or posing.... Because every time you die, it's a big f---ing moment!" Take it from the expert. —DEVAN COGGAN

• *Bean stars in the political thriller Drone, in theaters May 26.*



OBJECT
OF OUR
AFFECTION



Photograph by
DAN WINTERS

THE WALKING DEAD

RICK GRIMES' WATCH

YEAR
2010

Series prop master John Sanders recalls a moment during season 2 of *The Walking Dead* in which the camera closes in on the face of Rick Grimes' metal watch to mark the slog of time during the zombie apocalypse. But this seemingly minor close-up would have serious repercussions for *Dead* heads: "Suddenly all the fans who dress up as Rick for cosplay bought every single one of this Kenneth Cole timepiece off the internet—and the demand jacked up the price," says Sanders. "I have one model of the watch that Andrew Lincoln has worn for the whole show, but I only have four bands and they break a lot. I have a searcher on eBay, but I'm never going to get another one." Sanders notes that the writers wrote the prop out of the show once—"we actually had a funeral for it with a tombstone and some flowers"—but like a lot of *TWD*'s characters, it ended up reappearing. —MICHELE ROMERO

WHEN ACTORS GET CUT

Paul Rudd Was a Nightmare in *Bridesmaids*

2011

In a deleted scene, Paul Rudd plays a seemingly perfect blind date for Kristen Wiig's Annie, but transforms into a deranged ice-skating sociopath when a kid skates over his finger. His character launches into a curse-laden tirade against the pre-teen, calling him—among other things—a ginger f---. "We did so many takes of it," director Paul Feig says. "It was one of the funniest things I've ever been a witness to." But the movie was running at two and a half hours, and the blind-date scene was slowing down the story, which was already chock-full of romance drama. "There is always that terrible moment when you have to kill your babies," Feig says. "I felt so bad about it." But it's like they say: It's better to have laughed and lost than never to have laughed at all.

—NICOLE SPERLING

In the original edit, Kristen Wiig dated Paul Rudd



BRIDESMAIDS: SUZA HANOVER/UNIVERSAL PICTURES



From top
John
Good-
man and
Martin
Sheen;
John
Spencer
and
Sheen



BEHIND THE EPISODE

Sorkin's *West Wing* Swan Song

"Twenty Five," the season 4 finale of *The West Wing*, was the last episode ever written by creator Aaron Sorkin, who left the series in 2003. Up until that May 14 air date, Sorkin had written every episode of the series save one. In the tense hour, President Josiah Bartlet (Martin Sheen) invokes the 25th Amendment after his youngest daughter, Zoey (Elisabeth Moss), is kidnapped, and he transfers power to Republican Speaker of the House Glenallen Walken (John Goodman). Fourteen years later, Sorkin walks us through how he crafted the dramatic conclusion of his tenure on the show, which would run for another three seasons.

"THE IDEA CAME TO ME FOUR years earlier during the first season. There's an episode ['Mr. Willis of Ohio'] in which Zoey is out with some friends on a Friday night just being a college kid, and she tries to give her Secret Service detail the slip. When she gets home, Bartlet scolds her and explains that the nightmare scenario isn't him being assassinated, it's her being kidnapped. Toward

the end of the fourth season, I decided that I wanted to dramatize what I'd only thought of as a hypothetical in the first season. At this point, [executive producer] Tommy [Schlamme] and I were strongly considering leaving the show, so I wanted to make the end of the fourth season special and leave a story in place for whoever was going to take over.

I was interested in the Shakespearean aspect: a king in exile. Once the president has been relieved of his duties under the 25th Amendment, I wanted an opposing leader to take his place. That's why I needed to get rid of the vice president, as unhappy as I was to lose the actor, Tim Matheson. I wanted part of the friction to be that Bartlet grows unhappy with some of the decisions being made. And I wanted suspicion—will the staff be loyal to the president or the acting president?

I was not writing with John in mind, but we were incredibly lucky to get him. You need a strong actor, someone who takes the stage as soon as he walks in. I remember shooting his first line, 'Just breathe regular, everyone.' There he was, John Goodman, an actor I've admired my whole life ever since I saw him play Huckleberry Finn's father in *Big River* on Broadway.

I would've written that episode whether it was my final episode or not. This was a good story, and good stories are valuable. Leaving *The West Wing* was really tough for me. I loved the show, I loved my job, and I love everyone I worked with... but this felt like a good episode to leave on. It was dramatic, emotional, and it harkened back to something that had been planted in the first season."

—AS TOLD TO CHANCELLOR AGARD

• **Sorkin wrote and directed the upcoming film *Molly's Game*, starring Jessica Chastain and Idris Elba.**

2003

BEHIND THE SONGS

Timbaland



The genre-crushing producer, who revolutionized pop in the aughts, spills his secrets of minting musical gold with Missy, Madonna, and more.

By Nolan Feeney

2002

"WORK IT"
Missy Elliott

More than a decade before Kiiara's and Selena Gomez's chopped-up vocals were dominating radio, Elliott had us all wondering what a *fremme neppa venette* was. The rapper's tongue-twisting 2002 hit didn't come easy. "We cut the song at least five times before it was right," Timbaland recalls. "She had different lyrics, different [flows], but I just didn't care for it." Only on the last attempt did Elliott have the idea to take the lyrics "I put my thang down, flip it and reverse it" and, well, reverse them. "That's something that she did creatively," says the producer. "When she came back and played it for me [backward], I was like, 'That's the one.'"

2006

"PROMISCUOUS"
Nelly Furtado
feat. Timbaland

Furtado was initially hesitant about recording this sexually charged duet. "I told her, 'You can't be that same Nelly Furtado laying on the grass playing with birds,'" Timbaland says. "She was like, 'Oh no, Tim, I'm not doing that!' I told her, 'I'm not saying exploit yourself, I'm saying showcase yourself.'" The track was one of the last songs to be completed for Furtado's *Loose* LP. She and Timbaland finished it right before executives from Furtado's label arrived to hear how the material was shaping up. "The moment of truth was playing it back with everyone in the room," Timbaland says. The label loved it—and chose it as the record's first U.S. single.

2007

"FALLING DOWN"
Duran Duran

Collaborating with the '80s pop icons for their *Red Carpet Massacre* album was a chaotic process, Timbaland recalls. With four band members recording vocals and various instruments, "getting the song done [was a challenge]," he says. "We were traveling, [so] there were a lot of moving parts." Still, Timbaland relished the opportunity to pick the brains of some of his idols: "I'm asking questions like 'So when you made this song 'The Reflex'...' It was more of a survey for me. They're one of my favorite groups." (Not everyone remembers the experience so fondly: Bassist John Taylor called the album "a f---ing nightmare" in a 2011 interview.)

d



• Timbaland is a mentor and executive producer on Lifetime's talent-competition show *The Pop Game* (Fridays) and will release his first studio album in eight years this summer.



2008

"4 MINUTES"

Madonna feat. Justin Timberlake & Timbaland

The Queen of Pop brought the heat when she teamed up with Timbaland and co-producer Pharrell Williams for her *Hard Candy* LP—and not just metaphorically. Madonna has been known to turn down the air-conditioning at concerts and during recording sessions over concerns that colder, drier air could affect her voice. "The studio was *hot*," Timbaland remembers. But apart from her high-temp preferences, there was no diva behavior in the booth. "She was down-to-earth Madonna," he says. "She's just brutally honest about a lot of stuff: 'I'm doing this, I'm not going to sing that.' She's very matter-of-fact but still very fun and loving and into her craft."

2013

"YONCÉ,"

Beyoncé

Queen Bey didn't just recruit top talent for her self-titled album—she put them all in a room together, a rare feat in today's pop landscape. "It was one of music's biggest events that was never televised," Timbaland says of working alongside Beyoncé, Jay Z, Justin Timberlake, and others. Their creative process was loose and organic: "Yoncé," the intro to the song "Partition," began when Timberlake started banging on a bucket. (Contrary to internet rumors, Timbaland says, a full-length version of "Yoncé" doesn't exist.) Still, the secretive star cut her vocals away from the group. Says Timbaland, "She goes in her own room with the engineer and shuts the door."



FROZEN

THE ENDINGS YOU NEVER SAW

An Evil Elsa, Snow Monsters, and an Avalanche!

2013

THAT LIST NUTSHELLS JUST A FEW OF THE possible endings for 2013's *Frozen*. The animated blockbuster underwent a herculean creative process as Disney's story team, led by producer Peter Del Vecho and directors Chris Buck and Jennifer Lee, considered numerous iterations of a tale based loosely on Hans Christian Andersen's *The Snow Queen*. At first, Elsa and Anna weren't sisters, or even royalty. After being stood up at the altar on her wedding day, Elsa froze her own heart so she would never love again. The final act changed many times, but ideas included a battle between misfit snowmen and guards, the traitorous Prince Hans triggering an avalanche that threatens to destroy Arendelle, and Anna unfreezing Elsa's heart so she can save the kingdom and love again. One by one, producers decided to let those ideas go. "The problem was, [the audience] didn't care about Elsa because she had spent the whole movie being the villain," Del Vecho says. "So Elsa became a much more sympathetic character, and instead of the traditional good-versus-evil theme, we had one that we felt was more relatable: that love is stronger than fear." Aw, that's enough to warm even our hearts. —James Hibberd

Illustration by
KEVIN HONG

5-MINUTE ORAL HISTORY

Grey's Anatomy: The Body Bomb

A blow-by-blow of the medical drama's most, er, explosive moment. **By Lynette Rice**

One of the tensest events in the history of Grey's Anatomy is the infamous scene from "As We Know It," which premiered following Super Bowl XL in 2006, the second half of a two-part episode. After surgically removing a bomb from a man's torso, Meredith Grey (Ellen Pompeo) hands it over to defuser Dylan Young (Kyle Chandler)—and it blows up before he even makes it out of the ER. Executive producer Shonda Rhimes, Pompeo, and episode director Peter Horton recall the details.

SHONDA RHIMES I remember having to talk it through with [then ABC Entertainment Group president] Stephen McPherson. It was a big deal that we were doing the Super Bowl episode, so I wanted to make sure it was something they wanted to do. He seemed fine with it.

PETER HORTON It was a very ambitious proposition. There were a number of long days because of that. When that explosion scene came up, the

only way you get through it is with a tremendous amount of prep. We worked on how we wanted to do it, what walls we wanted to collapse, what lights we wanted to fall.

RHIMES I always knew the [bomb] moment was going to involve Ellen. I don't know if anyone else was jealous. I don't think anyone thought like, "Oh, great, I want to have my hand stuck in a body cavity and stand there with all those horrors."

ELLEN POMPEO It was very late at night when we filmed it. I had been working something like 17 hours. I was exhausted, so I was excited that I didn't have to do the stunt. They had this amazing stunt girl who was going to do it for me. They strapped her to a cable so they could pull her back when Kyle blows up.

HORTON The stunt double was fairly young. She wasn't quite prepared for when she got yanked, having landed on her back and getting her head

snapped back. And boy, did it. You could hear it. As stunt people do, she immediately sat up and said, "I'm fine." But clearly she had whacked her head hard, so she had to go through concussion protocol. We'd only had one take of this thing, and I needed to have a couple of things adjusted from that one take, so I had Ellen do it.

POMPEO We had a knock-down, drag-out fight because he insisted I do the stunt. I said, "A f---ing professional stuntwoman just gave herself a concussion doing it. I've been working 18 hours. I can barely see straight. Now you want me to try it?" He was adamant. I was adamant. We were screaming at each other. I even said to him, "Why are you even making me do this? You're going to use that take with her head bouncing off the floor," because it looked amazing. It was like slow motion. Anyway, I ended up doing it, despite me not

From top
Sandra Oh, Isaiah Washington, and Kyle Chandler; Ellen Pompeo, Christina Ricci, and Oh



2006



wanting to. And of course they used the first take.

HORTON If you look in the episode, you will see the stunt girl hit her head. We left that in. It had been very effective. But we used part of Ellen's take, which is the part she never remembers. We never would have put her in jeopardy. We pulled her much slower than we pulled the stunt double.

POMPEO I remember thinking Kyle Chandler was amazing. I wasn't surprised his career really took off after that because he was so natural.

RHIMES He would pitch me ideas on how Dylan, his character, could maybe not explode, and I would show him the line in the script that said "Dylan explodes." That's literally all it said. He was written to explode. But I did not expect to have Kyle Chandler. I didn't want to explode him.

HORTON Whenever you direct anything, some of your best moments are accidents. When we did the blast, all of these bits of debris fill the air and come slowly down like a rainstorm. It added such a fabulous texture to that moment, when Ellen is sitting up and looking at the remains of poor Kyle Chandler.

POMPEO Nothing seemed as monumental back then because we had no idea how long this show would run or how iconic these moments would become.

HORTON It was the highlight of *Grey's Anatomy* in all of its 12 years. It was a special moment when it all came together in just the right way.

HOLLYWOOD'S GREATEST UNTOLD STORIES / THE '00s

OBJECT
OF OUR
AFFECTION

The original suit
photographed on
March 6, 2017, in
Los Angeles



Photograph by
JEFF MINTON

DONNIE DARKO

YEAR
2001

THE BUNNY SUIT

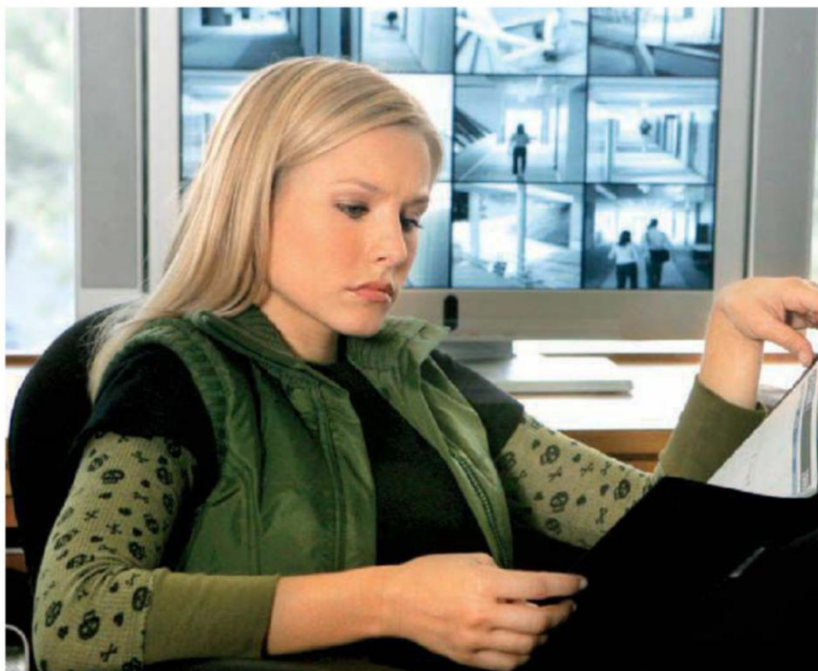
● Even *Donnie Darko* writer-director Richard Kelly isn't quite sure how to answer when asked how he came up with the eerie bunny suit for his hallucinatory character, Frank. "It's not an easy question to answer," he says with a laugh. The design may have come to him in a dream, Kelly says, or maybe subconsciously from his longtime love of *Watership Down*. The director sketched out Frank's face himself—some of his initial drawings can be seen in the film's final "mad world" montage—and costume designer April Ferry (*Game of Thrones*) brought Frank to life, building the fur suit herself and recruiting a sculptor to create the twisted grin. "I was very adamant that it had to make an impact," Kelly says. "It has to disturb people. It has to make the audience sit up in their seat and have a really intense response." As for Frank's current whereabouts? *Beauty and the Beast* co-producer Jack Morrissey owns the main mask and suit (shown here), while a second backup mask belongs to Metallica's Kirk Hammett, who's apparently a fan of hair-raising hares. —DEVAN COGGAN

WHEN IDEAS GET CUT

Veronica Mars: E Loner...and a Duo

Creator Rob Thomas unearthed his original proposal for a novel featuring what became the decade's favorite teen TV detective. Here are some of its most surprising revelations. **By Jeff Jensen**

2004



Veronica Mars is one of the great television detectives, but the snarky sleuth that made Kristen Bell famous could have been a YA page-turner. In 1996, Mars creator Rob Thomas was just starting his Hollywood career (his current winner: The CW's iZombie) when he dreamed up an idea for a novel about a teenage private investigator. He shared with us his book proposal and offered a peek at what could have been.

1

VERONICA MARS WAS ORIGINALLY A BOY NAMED KEITH.

He was the son of a former hotshot homicide detective who turned to scrappy P.I. work after a reversal of fortune. The TV show tweaked the origin story but retained its gist, and Veronica's dad took the name Keith (Enrico Colantoni).

2

THE SETTING WAS AUSTIN, NOT THE FICTIONAL NEPTUNE, CALIF.

When not working jobs for his pop, Keith attended Westlake High School, located in a wealthy suburb. It was based on and named after a school Thomas attended as a kid and inspired the book's (and show's) focus on socioeconomic issues.

3

THE HERO WAS A LONER.

Veronica was a ruling mean girl who fell from grace after the murder of BFF Lily (Amanda Seyfried), but she quickly made new friends, including Wallace (Percy Daggs III) and Mac (Tina Majorino). Keith was an outsider from the get-go. He had a single pal, Reginald, and a crush on (to quote the proposal) "the beguiling Greta Hall, a monied, though in Keith's mind, 'savable' socialite."

VERONICA MARS: GREG SCHWARTZ/WARNER BROS. (2)

vil, de?

From far left Kristen Bell on *Veronica Mars*; Rob Thomas with his daughter Greta



4 KEITH ABUSED HIS P.I. SKILLS FOR EVIL.

"Adopting the motto 'information is power,' Keith embarks on a campaign of intimidation and insinuation that leads to a rapid ascent in popularity," according to the proposal. Says Thomas: "There was a bit of that [darkness] on *Veronica Mars*, and there might've been quite a bit more had it sold as a cable show [instead of as a network show]."

5 THOMAS' DAUGHTER IS NAMED AFTER A CHARACTER.

Rereading the proposal, Thomas realizes he and his wife didn't actually come up with the name Greta together: "It's going to come as a shock to her that I'd been waiting to use it all these years."

EW.COM

WATCH KRISTEN BELL'S
DRAMATIC READING OF THE
ORIGINAL BOOK PROPOSAL
AT [VERONICAMARS
BOOK.EW.COM](http://VERONICAMARSBOOK.EW.COM)



BEHIND THE PROP

WHATEVER HAPPENED TO THAT VOLCANO ON *LOST*?

2007

DID YOU EVEN KNOW THERE WAS A VOLCANO ON THE ABC SERIES? IT'S TRUE.

And it might have made a bigger impression—and led to a different series finale—if not for a small matter of money. The existence of a volcano on the show's mystical island was established in season 3, during a flashback to the Dharma Initiative days. You see drawings and images of it in a classroom. Obsessive viewers spotted them and theorized about them, but when *Lost* never returned to the volcano, fans assumed it to be a red herring or a big nothing. Actually, it was one of the first hints of the show's endgame.

Exec producer Carlton Cuse got the idea after visiting Hawaii's Big Island and marveling at the volcanic landscape; he imagined it would make a great *Lost* setting. The premise that developed was the volcano as the place that forged the monster, a.k.a. Smokey. The concept informed the metaphor of the island as a cork that plugged a wellspring of evil, and the initial plan for the finale was for Jack (Matthew Fox) and Smokey incarnate (Terry O'Quinn) to have their climactic fight there. But ABC said it would be too expensive to fly cast and crew from Oahu to Hawaii, so Smokey's crucible was reimagined as a cave of light. "The other thing that happened," says *Lost* co-creator Damon Lindelof, "was that we remembered *Revenge of the Sith* and the big epic battle between Anakin Skywalker and Obi-Wan Kenobi [which took place on] a volcanic planet. We knew whatever we did was going to look Mickey Mouse next to it." Regardless, we bet *Star Wars* fanatic Hurley would have loved it. —JEFF JENSEN

• Lindelof is an EP of HBO's *The Leftovers*. Cuse is an EP of FX's *The Strain*, USA's *Colony*, A&E's *Bates Motel*, and Amazon's upcoming series *Jack Ryan*.

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The

BULLSEYE

THIS WEEK'S HITS AND MISSES

By Marc Snetiker @MarcSnetiker

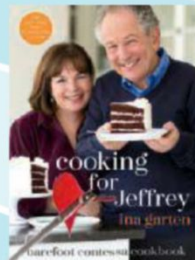


Kris Jenner reportedly pitching animated Kardashian series, evidently unaware that the title *Looney Tunes* is already taken.



Enrique Iglesias, Ringo Starr, and the Who announce Vegas runs. Separately, thank God.

Mario Lopez to host *Candy Crush* game show, according to a link your mom's friend shared on Facebook.



Ina Garten just got a brand-new cooking show, and Jeffrey is thrilled.



Happy 150th episode, *Blue Bloods*, and birthday, *Blue Bloods* viewer.



Finally, the *King of Queens* reunion Kevin has been Can Waiting for.



What: Betty Who.
How: Spotify.
Why: You'll understand.

Amy Schumer exits *Barbie* movie, which would be devastating news if we didn't already have a replacement model in mind.



We've already seen a comedy about a bossy blonde in a suit. Bring back *Murphy Brown*!



DVRs, start your engines.

If we don't get a second season of *Big Little Lies*, there's going to be more than one dead body in Monterey.



Trial & Error fills the void & emptiness left by *Parks & Rec*.



Ghost in the Shell: a movie for the spring, a goal weight for the summer



Caution: May cause the 12-year-old boy in your life to hit puberty overnight.



Well, so much for having one less problem without you.



HBO revives *True Detective* for season 3, whose first task will be figuring out who killed *True Detective* season 2.

HANK AZARIA AMANDA PEET

BRCKMIRE

ROCK BOTTOM OF THE NINTH.



WED 10P
IFC

PRAY FOR US

the leftovers

THE FINAL SEASON
4/16 9PM

HBO

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